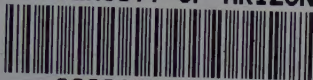


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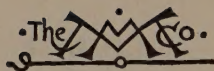
FAIRY TALE, BIRTH AND LEGEND

STARR AND SHUTTLEWORTH

A Guide to Literature for Character Training

VOLUME I

FAIRY TALE, MYTH, AND LEGEND



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TORONTO

A GUIDE TO LITERATURE FOR
CHARACTER TRAINING

VOLUME I

FAIRY TALE, MYTH, AND LEGEND

BY

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ASSISTED BY

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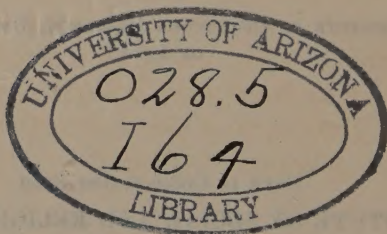
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And shall we just carelessly allow children to hear any casual tale which may be devised by casual persons, and to receive into their minds ideas for the most part the very opposite of those which we wish them to have when they are grown up?

We cannot. . . . Anything received into the mind at this age is likely to become indelible and unalterable; and therefore it is most important that the tales which the young first hear should be models of virtuous thoughts. . . . These we will desire mothers and nurses to tell their children. . . . Let them fashion the mind with such tales even more fondly than they mold the body with their hands. . . .

Then will our youth dwell in a land of health, amid fair sights and sounds, and receive the good in everything; and beauty, the effluence of fair works, shall flow into the eye and ear, like a health-giving breeze from a purer region, and insensibly draw the soul from earliest years into likeness and sympathy with the beauty of reason. — PLATO.

I have for years hoped to see made a list of books for children which should have these three characteristics: (1) The list would be small, perhaps 100 books. (2) Every book would be, of course, quite first-rate. (3) The men and the methods of selection would be such as to give the excellent small list the greatest possible prestige.

Then I would hope that this small group of quite first-rate books would go into every school of America, not only to benefit millions of children individually but to unite them. . . . I propose that every school in America, along with whatever else it has, shall have the same small shelf of books, every book chosen as a work of genius that children can like. Not all children will read or care. But millions of children from ocean to ocean, millions of children of diverse race and breeding and occupation, will grow together in mind by knowing together and loving together a few eternally great things. America will be rightly united when in such fashion its children grow together in mind. — WILLIAM LOWE BRYAN

PREFACE

“Where shall I find some first-rate stories for my children?”

The present volume is an answer in part to this ever-recurring question. It is a selected list of the world's best fairy tales, animal stories, myths, and legends. The titles comprise that share of the world's fairy tale literature which seems most worth saving for the children of to-day.

As a guide to the parents and teachers who will use it, the book further ventures to specify the degree of merit of each story included, the school year to which it is best fitted and just what each story is good for. In short, the volume is a tool for the use of those who wish to direct intelligently the recreational reading of children or to play the exhilarating rôle of the story-teller.

The grown-ups have always been inveterate story-tellers. Cultured souls and the rudest persons alike have found pleasure in inventing stories and relating them. And stories once started are difficult to stop. Even the worst of them die hard. So it is that the world is full of stories, good, bad, indifferent, and vicious. Their number is legion. It is likely that there are no fewer than fifteen thousand fairy stories and kindred tales available in English alone.

One would suppose that the operation of the laws of natural selection and survival of the fittest, aided by the cultivated tastes of those who write, publish, and teach, would purge the world of literature of its dross, and that we should automatically have better and better stories just as

we enjoy more perfect automobiles. The trend seems, on the whole, to have been in the opposite direction. A combination of other laws has prevailed such as obtain in the biological order in accordance with which there are in the world more weeds than flowers, more mollusks than men. The mental life, too, has its vestigial organs that cannot easily be sloughed off. A deep-seated inertia makes it difficult for the mind to disentangle itself from the cruder stories of primitive life, once these have been woven into the texture of language. So it is that although culture does flourish, the fancy-world of literature is a strange admixture of racial wisdom and of traditional foolishness. As among plants the seeds scatter and germinate, so through migration and improved means of travel the stock stories of primitive peoples have spread about the earth. With the invention of written language and the discovery of facilities for printing there has come a hybridization of plots, incidents, and ideas, until the crop of stories is to be measured by thousands instead of by scores and hundreds.

It has been inevitable that at some point in the succession of events students who cared about the refinement of humanity should turn back on this wilderness of stories with grubbing hoes and pruning hooks, and tools of cultivation, and should give the flowers and fruits of culture a better chance. A good many persons and agencies — librarians, officials of the American Library Association, school staffs of various cities and states — have undertaken this sorting process and have published various lists of best stories for the use of parents and teachers. The present project, of which this volume is the first unit, is one more of these efforts. It ventures forth in the hope that its results may be somewhat more comprehensive, more painstaking,

more critical, and more objective than the many similar undertakings which have preceded it.

The project had its inception in connection with the so-called Iowa Plan of Character Education.¹ In 1919 the Character Education Institution at Washington, D. C., offered a prize of \$20,000, in an interstate contest, for the best statement of methods of character training in the public schools. Committees of educators were appointed in nearly all the states and twenty-six of them submitted plans. The one prepared by the Iowa Committee won the prize. The "method" propounded by the prize plan resulted in this book and the companion volumes that are to follow.

There have been, in general, two somewhat antagonistic doctrines held by the camps of those who would educate the moral attitudes of children. The one employs the direct, head-on attack. Teach the "virtues," talk them up, reason them out, rub them in. The other, which prompted the Iowa Plan, is the natural or dynamic method. Organize the school, its advocates say, along the lines of a family or community or society. Allow the pupils to live a normal life in such wise that the native impulses of self-expression, friendliness and idealism find their natural outlet. Fill the school with art, music, and especially with the choicest reading materials. These, if happened upon naturally and spontaneously enjoyed, will be as health-provoking to the mind as are good foods to the body — perhaps the more so if the youngster is not nauseated with medicated prescriptions nor choked with hygienic formulas. Let the teacher be primarily the artist rather than the didactician.

¹ *Character Education Methods — The Iowa Plan*. The National Capital Press, 1210 D. Street, N. W., Washington, D. C. Revised edition: *Character Education Methods — The Iowa Plan*, Iowa Studies in Character, No. 7, 1927. Address, The Institute of Character Research, State University of Iowa, Iowa City, Iowa.

For the greater part, have her, like a skillful musician, strike the chords of the pupil's nature with a vigorous stroke or a delicate touch as the case demands, until she quickens the finer impulses and creates "drives" in the direction of the outstanding objectives of character or personality.

But what constitutes the good literature and who knows where to find it? The committee that formulated the Iowa Plan labored through three years to answer the question and prepared a classified guide to the best reading selections. But it became apparent that, even then, the task had been done too hurriedly. Solid foundations, more slowly and carefully built, were needed. In 1921-22 the Institute of Character Research was established at the University of Iowa. One of its projects was to prepare a more adequate guide. After three years of effort fresh insight came. New problems arose involving principles and technique of judging literature and of grading and classifying it. In 1925-26, methods much more laborious and costly, but more trustworthy, were adopted. Under these conditions the project had grown more elaborate than the University budget could support alone.

At this juncture, the Institute of Social and Religious Research assumed the major share of the burden with a grant in January, 1925, which was renewed in 1926. New members were added to the staff. Effort was then concentrated upon the completion of this single unit of the *Guide*. The labors of many persons have entered into the preparation of this book. To mention them all — teachers, principals, superintendents, librarians, students, and other interested persons — would be impracticable. The assistance of Miss Ethel R. Golden during the pioneering years of this venture deserves particular recognition. Miss Margaret Starbuck gave

indispensable aid, though for a shorter time. A heavy share of the burden was later borne for two or three years by Dr. Milton C. Towner. Mention should be made of the assistance of Dr. George H. Mendenhall, Dr. S. P. Franklin, and Mr. R. D. Nelson. Gradually an efficient staff of helpers has been organized, the names of whom appear on the title page.

The University of Iowa has given friendly assistance in the labors that have given birth to this volume. Means of support have been forthcoming from the Graduate College Funds under the control of Dean C. E. Seashore and also from the University budget through the good offices of President Walter A. Jessup.

Publishers have been most gracious and constant in their coöperation. Since each recommended selection must have the independent judgment of at least four critics it was found not only practicable but a matter of necessity to convert a part of the Research Station into a workshop in the craftsmanship of literary criticism with the books immediately at hand. The publishing houses have, at considerable cost of time and effort, hunted out those stories and legends which they considered fit candidates for inclusion in the Guide and have furnished copies of their books gratis for the use of the staff of readers. Their aid has been indispensable.

CONTENTS

	PAGE
PART I: INTRODUCTORY	1
CHAPTER I SCOPE AND SIGNIFICANCE OF THE FAIRY TALE	3
CHAPTER II JUDGING THE WORTH OF LITERATURE	11
CHAPTER III THE ART OF THE STORY-TELLER	19
CHAPTER IV TRUSTWORTHINESS OF THE GUIDE	29
CHAPTER V HOW TO USE THE GUIDE	37
PART II: BOOK LIST	43
PART III: SITUATIONS LIST	207
PART IV: APPENDIXES	307
I SELECTED BIBLIOGRAPHY OF REFERENCE MATERIAL	309
II LIST OF PUBLISHERS	313
PART V: INDEXES	317
ATTITUDES INDEX	319
TITLE INDEX: SELECTIONS	329
TITLE INDEX: BOOKS	347
AUTHOR INDEX	364

PART I
INTRODUCTORY

CHAPTER I

SCOPE AND SIGNIFICANCE OF THE FAIRY TALE

The scope. The field covered by this unit of the *Guide* includes folk stories, fables, fairy tales, myths, legends, hero stories, romance cycles, literary fairy tales and fantasies, with a few examples of modern animal stories and nature fiction. It comprises only material available in English. Access has been had to ninety per cent or more of the selections published in that language. School readers and sets of books have been omitted even though they contain some selections in this field.

Although the range of inclusion is rather wide this stands as a distinct unit. Its core and center is the world of make-believe. In fairy tales, myths, and legends alike, the artist and audience are swayed by the influence of fancy-pictures of presences and events that are half believed and for the rest taken playfully.

Inclusions and exclusions. There will be found a good many surprises in this volume. In the first place, there will be some disappointments on account of the omission of many stock stories. The problem of proper exclusion is a difficult one and exhausts one's knowledge of anthropology, psychology, and education. It is true that the old stories are a rich storehouse of the primitive, elemental, and basal virtues such as courage, chivalry, joy in life, and sense of honor. Since, however, they have come up out of a primitive civilization

they contain a good deal that is unnecessary to the tuition of children of the present day. There is much that is fantastic rather than fanciful, magical and mysterious instead of wonderful, and cruel and vengeful instead of zestful. It would seem unnecessary to fill our youngsters' hearts and minds with all that was important when human relations were a little more bloody and somewhat tougher than now.

On the other hand, others will be unhappy at finding that we have preserved a good many tales that will seem to them ridiculously primitive. That is always a difficult problem. When the Freudians and the post-Freudians have had their say and the Aristotelian doctrine of Katharsis is better understood, it will be admitted that there is some value in the doctrine of the purgative effect to the moral life of a moderate or even vigorous exercise of the lower sentiments.

Those who are looking for stories with strong moral implication will wonder at a good many tales that appear to have no moral point. We have had a notion that there is a value in the free play of fancy that loosens up the mental machinery and makes for emancipation and orientation. We have thought that there is wholesomeness in the just-for-fun tales. Children can sometimes laugh away a lot of foolishness that the rude tools of serious thinking fail to uproot.

One of the surprises is that there are so few stories really well adapted to the earliest years. To find the lack of adaptability of fairy tales which we had imagined belonged to the baby years, and consequently a dearth of materials for the first and second grades, was a discovery for which we were poorly prepared. As for explanation, it would seem that, with our modern bookishness, stories are meant mostly for reading rather than telling and it is only in the later

grades that children have mastered the mechanics of the printed page. Furthermore, the fairy tale represents the adult literature of the early child-age of culture. It is the distilled wisdom of mature men and women who were just learning to solve the simple problems of their complex life for their own satisfaction. This distilled wisdom, handed down, has become mental food for the minds of children.

There is in the sparseness of selections fitted for the earliest years a challenge. Story-tellers must really discover the mental life of children, as the artists have had to do, and create the literature that fits their immature years. Meanwhile, the alternative would seem to be to adapt such of the old stock tales as lend themselves to such treatment. That is always a difficult and dangerous process, as scores of simplified, one-syllabled, and at the same time mangled and devitalized stories attest. It requires a great artist to translate great art into another language. It is the rare person, too, who can enter so sympathetically into childhood's ways as neither to talk down condescendingly nor across didactically, and who is childlike rather than childish in the rendition of forceful tales.¹

The significance of the fairy tale. Story-telling is doubtless one of the oldest of the arts. It is not too much to believe that it has existed from the days of Mowgli and Ab in their primeval forests and caves. The dance may be older, but from the most ancient times story-telling was joined with it and was the source of many of the other arts such as pantomime, drama, poetry, and music. It will not be out of place to recount some of the secrets of the universal appeal of the story and of its seemingly permanent significance.

[¹ See Chapter III for a few suggestions to the story-teller.

Story-telling is still and will continue to be one of the best of the arts, for it is in *terms of speech*; and words have magic in them. Words have life. They appeal to the ears whose functions are closely bound up with the emotions. They contain danger signals and love calls. They pulse with the thrill of adventure, and throb of sinister events, and the solace of protection. There is doubtless no well-formed thought or vitalized sentiment apart from speech. Words become so saturated with meaning that in their presence the "slacker" quails, the "gentleman" stands erect, and the "worshipper" kneels.

Story-telling is a powerful art because *it involves the interplay of life upon life*. There are always satisfactions in gregariousness. As the tales are bandied back and forth among the members of the group, they carry threads of relation among individuals until they are closely knit together. The stories themselves are interwoven into changing patterns, each of which like a rich multicolored piece of tapestry, is not only appealing in itself, but stands as an outward symbol of group-consciousness. It is made by and for the group. The artist and auditors in recounting the incidents of the story and following its plot are fused in unrestrained companionship. The orator may lift his audience but he will also challenge and may repel them. When the story-teller comes upon the scene with the subtle charm of his art, all hearts respond to his appeal. The tale itself carries them past the boundaries of time, place, nation, and race. It speaks in terms of that which is deeply human and universal. It makes the whole world kin.

The story has thus the possibility of *deepest moral significance*. To socialize is to moralize. There is just one deep-set source of trouble — to be imprisoned in the dungeon of

self-sufficiency. There is just one sin, that of selfishness. All the blemishes, little and big, root down in that. But human beings are not so much selfish as blind. It is difficult to gain a vivid picture of that animated center of existence that is the life of another person. The imagination alone can snap the chains and leap the prison walls once they have begun to form. The story best of all sets the fancy to its work of deliverance. It does not urge; it fascinates. Through a sort of hypnotic charm the youngster is, for the time at least, the god or demon, the fairy or hero portrayed in the tale. To be moral is to live the life of others cheerfully. By constant repetition through the proper selection of stories one can make this process of "othering" a conditioned reflex, an emotional habit.

The long arduous effort that has entered into the preparation of this volume grows out of the conviction that persistent modes of right response to the fundamental life situations through the skillful use of stories goes far toward determining the character or personality. In these better times, for example, there are found many youngsters who refuse to go a-hunting; for a sheep upon a mountain is a potential Crag or Crinklehorn and a rabbit by the roadside symbolizes Raggylug who is happy in his own neck of the woods.

It is through the story that the imagination has its fullest swing and its finest use. And what does the imagination, aided by the mechanisms of speech, not do in lifting mankind out of its sordid existence and suddenly separating it from the rest of the brute creation? The imagination fills the world with fancy pictures and peoples it with presences better and worse than itself that beckon and threaten. It is the emancipator and deliverer of the mind from the thralldom of sensory contacts and the pettiness of its ordinary necessities.

The senses perceive things — objects, people who work and eat, the monotonous passing of events. When the imagination begins to function, all is transformed. Then may arrive the artist who sees in a landscape a shimmer of beauty, the scientist who finds books in running brooks, the religionist who hears sermons in stones, and the vibrant soul who feels the potential good in everything. The imagination is the creator of all our values in art, conduct, religion, and science. It has wrongfully been supposed that well-disciplined ideas and pure reason are the creative forces in science and in human progress. These are mere tools. Facts are facts and as such are dead until the fancy with its magic wand quickens them into life. In discovery, in invention, in scientific procedure, it is the imagination whose eyes catch a gleam of significance in facts, and whose ears are tuned to their eloquence. It discovers the problems, devises the technique, anticipates the conclusion, and interprets the result. "The Alpha and Omega of science," says Professor Pratt, "is art."¹ Many students latterly have expressed a like conviction, namely, that art and science are profoundly related, differing chiefly in the sort of stuff with which they deal.² It is the fancy rather than the thinking that guides the mental feet and the story-teller is their first and probably their best schoolmaster.

Story-telling, like all the arts, is *close akin to play*. This fact has been increasingly certain since the days of Friedrich von Schiller and Herbert Spencer. Like play it releases pent-up powers. It is, however, play on the highest level

¹ J. B. Pratt — *The Religious Consciousness: A Psychological Study*; Macmillan, New York, 1920, p. 23.

² Consult for example, Havelock Ellis, *The Dance of Life*; Houghton, Boston, 1923; and John Dewey, *Experience and Nature*; Open Court Publishing Co., Chicago, 1925.

of mentality. Habit, native inertia, and rigid conventions tend to enslave consciousness on its lower levels. When life feels encased in a hard world of fact and circumstance, many a door of escape is thrown open by tales of wonder and adventure. When a child lives over again and again the life of a hero or of a prince in a castle, he cannot become subservient to trite fact and trivial event. Are we not taught nowadays that most pathologies are the result of repressions? Is it not true that the release of powers through better stories and more of them may prove the most potent of social and personal therapeutics? Surely there is health in them. They give the mind not only feet with which to leap but wings with which to soar over every obstruction.

The fanciful tale, when properly used, is one of the greatest *integrators of life*. Stories of course are for fun, and fun is wholesome. They socialize, and there is health and sanity in that. But let not the story-teller imagine that she is just an entertainer or a moralizer. There is infinitely more to the game than that. She is through her art an organizer of the human race — its past, present, and future. It is not simply that she is to call out and coördinate rich and full personalities in her children. She is called to a far greater service. She is to integrate her charges into an age-old body of tradition, into the thousandfold intricacies of the life of the present and into a future that is the fulfillment of our best dreams. In the words of Joseph Conrad, she "binds the dead to the living and the living to the yet unborn." Whoever unravels the mystery bound up in that entrancing phrase, "once upon a time," will find there some of the secrets of the soul of the race and how it develops. For childhood represents the human race in an endless

process of rejuvenescence, and evolution depends upon what one can do for and through each fresh generation.

It is a law of life that it profits by harking back to old forms and ancient traditions. The embryo must plant its feet centrally on the biological highway and travel through the millions of years along which the race has progressed before entering upon its individual career. Languages branch out from the original rude forms of speech. Governments are but the variants of former modes of social control. Religion feels particularly reverent when worshipping at the shrine of gods and heroes of the most ancient days. This tendency toward conservation is written large in the satisfactions of young and old found in legendary material. Tales ripe with age furnish the deep soil from which the roots of culture draw their sustenance.

So it is that we have called the story-teller the great integrator. She is the integrator of the growing life of humanity. She may rightly imagine when she meets the gleaming eyes and expectant faces of her hearers that her audience is the human race as it moves from the rich and dearly-bought experiences of a long past into the evanescent and dramatic present and onward toward a future of which she is in part the creator. She is for good or ill a conserver of progress, a shaper of human destiny.

So much for confession of attitudes and profession of educational faith that have entered into the task. Although it must be admitted that the personal elements involved in judgments of the worth of literature stand as a challenging fact, the following chapters will show that the difficulties are not insurmountable.

CHAPTER II

JUDGING THE WORTH OF LITERATURE

The *Guide*, of which this book is the first unit, means to lift out from the mass of commonplace literature the best selections, to label them as superior and even to specify their degree of merit. It differs from others of its kind chiefly in the fineness of the scale of ranking it employs and the discipline to which it has subjected its judgments concerning the relative excellence of pieces of literature.

Forming standards of judgment. Any effort of this sort assumes that literary worth is a definable and measurable quality. But the question immediately arises: Can literature be subjected to such treatment? Is it not too delicate a product to be handled so rudely? Is it not distorted if shot into pigeonholes of conceptual classification? Is a story not a living thing and will it not bleed and die if dissected, weighed, and measured? Dead things, like automobiles, can be torn apart and judged by mechanical standards such as miles per gallon or number of horsepower of available energy. But literature! It lives and breathes. It defies all rules. It blossoms from within and bears fruit. Were it not as foolish to attempt to measure it as to weigh the fragrance of a rose?

Persuasively as this sentiment may speak to the heart, the demand of the head for discriminating thought is just as urgent. If the world must have some few artisans who

tinker at motor cars, should there not be a modicum of botanists who mangle plants, of vivisectionists who slay animals, and even of physicians and literary critics who dissect cadavers and stories? All this, for the sake of safer cars, more comely flowers, healthier bodies, and better literature.

The matter of the crassness of such a procedure is one question, to be answered by an individual according to his taste. The question of the practicability of it is quite another matter and one that can no longer be answered in the negative. Literature can be measured as to excellence with some degree of reliability. Specialists in this field are able to make their judgments with something of the precision of winetasters or raters of the value of diamonds.

More crucial is the objection of those who argue from the complexity and intricacy of literary values, and of human nature as well. Again, one should discriminate. No one would contend, not even the compilers of this volume, that a particular story, no matter how crude, might not under certain circumstances be wholesome for the moral constitution, nor would anyone claim that certain tales of the highest rank might not occasionally seem hopelessly insipid. No one would care to support the notion that each human being ought not to wander through the whole gamut of literature and sample the flavor of all its types. A piece of literature is not a fixed quantity. It is as changing as the color of a chameleon, as evanescent as a sunset. Human nature, too, has its shifting moods and is as plastic as the form of an amoeba. When book and reader meet, the event cannot be described in terms of rank, letters, or numbers on a scale.

Acknowledging all this, there should be no particular distress of soul on the part of the artistically inclined if one should contend that there are stories tenaciously persisting

in the world so poor that they should drop out of sight and that there are others of finer texture that readily separate themselves from the common mass as the cream of the world's offering. This book is evidence that it is possible on closer scrutiny to define different levels of excellence and to be reasonably sure that a gradation according to degree of superiority is on the whole clearly determinable.¹

Eight standards. Much help in this difficult task has come by working out a fairly clear notion of what one should mean by good literature. In the midst of its work the staff of critics² arrived at the conviction that most of its characteristics can be brought under about eight headings and that these points of organization or foci of interpretation can be taken as *standards* of judgment of literary quality. These eight criteria are unity, right craftsmanship, agreeable emotional tone, effectiveness, artistry in appeal, truthfulness, refinement of the fundamental human attitudes, and proper orientation.

The first three of these standards have to do with literary form and quality; for the first duty of those concerned with the moral effect of children's reading is to see that none of it is cheap and poor just as literature. The next three are concerned with educational fitness; for considering the wide range of available selections the inclusion of such as are pedagogically indifferent or offensive to children is inexcusable. The last two points refer more specifically to the sort of work literature should do in changing the attitudes of youngsters. More specifically these points or standards may be described as follows:

1. *Organic unity.* A mark of excellence in a piece of literature is that it be unified. It should be so integrated

¹ See Chapter IV.

² See pages x-xi.

that part plays into part as in a comely and effective organism. This principle was recognized as early as the Greek writers, who called it by many names, such as "harmony," "proportion," "measure." "Nothing in excess" was the rule. Each character or incident or paragraph should be so organized into the main theme or motif that the product is a completed whole, either in fact or by implication. The true artist not only gives proper emphasis to essential themes and incidents but observes restraint in the richness of detail, ruthlessly lops off excrescences, and subordinates secondary patterns to the main design. He achieves, along with freedom and sometimes abandon of treatment, often by the use of sharp contrast, one harmonious and forceful impression. The product can be seen and felt in its entirety, just as is true with a rightly constructed piece in the field of the graphic and plastic arts.

2. *Right craftsmanship.* The various skills involved in a lucid and definite portrayal of impression and thought have been rightly presented by most of the books on rhetoric and literary criticism. These have reference to diction, phrasing, sentence structure and rhythm, paragraphing and the like, as well as to the mechanics of punctuation, grammar, and syntax. With these materials the discriminating workman weaves the appropriate design which communicates accurately, clearly, and beautifully every delicate nuance of his thought and feeling. The child as much as the adult deserves and loves the master hand in literature.

3. *Emotional tone.* The master artist possesses a subtle quality sometimes called emotional tone. The notion that a selection shall have agreeable "atmosphere," "flavor," or "texture" is old. But the knowledge of the mechanisms involved is new. The secret of this hitherto rather indefinite

and indescribable characteristic of good literature is the skillful use, by the author, of the imagery from the "lower senses," *i.e.*, touch, taste, smell, equilibrium, pain, temperature, kinæsthetic and organic. These might be called the "intimate senses."¹ Hearing stands halfway between the higher and lower divisions of the special senses. Sight, the "highest" of the senses, has falsely been supposed to be the most useful æsthetically. The excessive use of it gives a style that is hard, chilly, and too objective. Lovable writers employ a deal of visual imagery, but always as a means of symbolizing the meanings arising from the other more impelling sources. The writers who seek the door to the intellect use the eye. Those who burst the doors of our feelings use the warm and rich intimacy of lower sense imagery and its connected emotion-patterns.

4. *Effectiveness.* A distinguishing characteristic of good literature is its forcefulness. That is to say, it must appeal to the basic interests, needs, and experiences of humanity. It must be rooted in things of fundamental human significance. This gives it body or substance. Otherwise its matter is trivial. Not that literature need always be serious. Sometimes it moves mightily like the tides. Sometimes, however, it is as delicate as flowers and as airy as a dream. Even then it need not be thin. Some of the most forceful stories doubtless are those written just for fun. Humor is invigorating. There is moral health in it. It is one of the elements of vital literature.

To vitality and robustness of material powerful writing brings a mastery of those bits of technique which make for

¹ Consult, for example, an article by Edwin D. Starbuck. "The Intimate Senses as Sources of Wisdom," *The Journal of Religion*, Vol. I, pp. 129-145, and the volume by E. Leigh Mudge, *God-Experience*; Caxton Press, Cincinnati, 1923.

vigor and movement because their appeal is also rooted in human nature. Of these may be listed (a) plot interest, the dynamic procession of character and incident to cumulative climax; (b) story value, the exploitation of a universal interest in personalities and events involving poetic justice, ingenuity, rough fun, tragic pity, and the like; (c) contrast — in Hamlet, for example, there are half a hundred situations in which the mind is pulled like a taut string between opposing sentiments or ideas; (d) reinforcement by indirection, and the intensifying of theme by the use of cumulative repetitions. Where these devices find a rich and significant content upon which to work, literature has force.

5. *Artistry in appeal.* Good writing must reveal the artist's touch. While a piece of literature may be pregnant with ethical implications, it should carry them gracefully. Writers with moral unction elect to reform children by talking up to them and in so doing offend their intelligence and their tastes. In like manner the high-and-mighty writer who tries to unbend by talking down to children only succeeds in laying bare the insincerity of his art. "This story teaches," and "from this tale we learn" are parts of the ritual of poor writing. The artist in writing, like the artist-teacher, has learned to feel with the child, not for him. He will not, as Felix Adler phrases it, "pull the plum out of the moral pudding." To be effective is usually to be non-didactic.

6. *Truthfulness.* Literature should have respect for fact and truth. This principle demands of a writer the exercise of a literary integrity which refuses to prostitute the powers of his art to dishonest portrayal of the facts of life and law, no matter what is the supposedly laudable end. The temptation is often felt to play fast and loose with

fact and law for the sake of impressing children with moral truths. The nature-fakers are often guilty of this fault; likewise those who distort history and biography for the sake of deriving "morals" therefrom. Of course one enjoys and should enjoy the tales of animals that talk, and loves the flights of fancy that make-believe in gods, fairies, and heroes. No one is deceived thereby, and fiction is sometimes more revealing of truth than is fact. All one requires is that the characters and situations shall be true to human nature and to the world order.

7. *The refinement of the fundamental human attitudes.* To be of value a selection should vitalize the basal instinctive tendencies. It should stir the "primary affections," as Wordsworth called them, such as love, kindness, courage, loyalty, joy in achievement, freedom, and admiration. Man is primordially a feeding, gestating, self-seeking, acquisitive, gregarious creature. These deeper propensities bind him to the earth. But he is quite as truly an aspiring being whose face is set towards "the eternally better." The arts, including literature, are devices of his own invention for escape from crudeness, brutality, and bestiality. He would not escape his original passions, for they are the very stuff of which life is made. He would, however, redeem their coarseness and make them elements of culture; less sex, in proportion, and more ideal love; the substitution of the tastes of the artist for those of the epicure; devotion to comrades carried up into higher loyalties; and so on throughout the list. Literature, so widespread and ever present, is or may be a great transformer of all our values. If the objection should be made that literature at its best is the free expression of the pure joy of life and the representation through symbols of the love of the beautiful, the reply

is that these two attitudes are among the basal "primary affections." "Art for art's sake" is but another way of saying "Art for life's sake." Literature justifies its existence as it appeals either explicitly or implicitly to the fundamental human attitudes in their refined forms.

8. *Proper orientation.* Literature subserves its highest function when it portrays life in true perspective. In the last analysis it helps in the adjustments of personality; it adds its share to the influences which create an individual who can move easily and familiarly in all spheres of valuable experience. This process takes the form of a threefold recentering of the personality: (a) a rebuilding of plastic lower-self materials into a higher selfhood of refined tastes, insights, and high purposes; (b) a recentering in others who are considered as ends in themselves and appreciated in a spirit of friendliness, coöperation, and loyalty; in other words, communal thinking and living; (c) a recentering of the self in a world of ideal values, usually more than personal and more than factual, often symbolized by such terms as "The Oversoul," "A Presence," "The Father," "A World-Order," "The Universe," "Pan Kalon," or "God," to which one responds with simplicity of mind, with admiration, and with reverence. This matter of orientation is the high point at which great literature viewed æsthetically and great literature considered ethically become identical.

These eight points or standards, while not static nor final, stand for genuine mechanisms of the fluid and vital art of literary expression. They have furnished norms for self-criticism concerning personal judgments and rallying points for group discussion when that has seemed desirable. Held tentatively and with sufficient plasticity of definition, they have brought satisfaction in the using.

CHAPTER III

THE ART OF THE STORY-TELLER

Importance of presenting the story well. To be of greatest value much of the material listed in this *Guide* must be adapted by parents and teachers to meet specific needs. It is not enough that a story be well written ; it is not enough that it be entirely suitable ; it is not enough that it bristle with ethical implications. It must be presented to the child in such a way as to " carry over " into his conduct and into his experience. Reading aloud, the commonly accepted method of using story material, is an important factor in stimulating impulses. How much more, then, would telling the story provide that added force needed to arouse curiosity, interest, appreciation, and a desire to emulate.

Though primarily intended to be read by the children themselves, the stories in this *Guide* present many motifs and incidents which can be taken out of their setting and reworded or reëmphasized. They may be condensed if too long ; elaborated if too brief ; smoothed if too ragged. Adaptation is the magic sesame which unlocks for the child the closed covers of many a book.

Considerations for the story-teller. It is natural and probably wholesome that the inexperienced parent or teacher should approach the problem of story-telling with the hesitancy of a swimmer about to attempt his first dive. There are, however, a number of competent and inspiring instructors

who speak through the pages of various manuals on the art of story-telling. A few of these are mentioned in a brief bibliography at the close of this chapter. Many other books contain chapters or portions of chapters devoted to various phases of traditional material — myth, legend, fairy tale, and fable, with specific suggestions for their use with children. The following paragraphs are merely suggestive and are intended to be serviceable to those who have had little training or experience in story-telling, but who see its possibilities and wish to become acquainted with some of the principles of this age-old art. The general rules for telling any story apply to the telling of fairy tales, and for convenience may be grouped under three important heads — the *child*, the *story*, the *story-teller*.

1. *The child.* Generations of story-tellers have practiced, all unconsciously perhaps, every precept formulated by students of a later age. The story trail of antiquity was full of adventures and experiences by which those who fared forth on the road profited. One of the chief assets of the wandering bard or minstrel was an intuitive feeling for the *kind* of story to be told. If he were summoned before the high King, his choice was quite different than when the rabble besought or threatened. This discrimination was the result of two things — knowledge of his audience, and knowledge of his material, with consequent mutual adaptation. Successful story-tellers to-day apply the simple rules of the old-world story-artists of long ago.

In dealing with children, moderns have much advantage over those of an earlier time, for it is now possible to identify and trace the different stages of a child's development and to parallel each stage with types of stories from the folk literature corresponding to it. For every cultural epoch in his

growth there is a story entirely appropriate. To know the child and to suit the story to his age and interest is the first step in the intelligent and successful selection of material. Folk tales are particularly suitable for telling all along the way, for they are the stories of the race in its childhood.

For the very youngest child, accumulative tales are especially usable; they satisfy his instinctive love of rhythm with their merry jingles and repetitions, the setting is wholly within his experience and the action deals with familiar objects. The phonetic and sense appeal of such stories as "The Old Woman and Her Pig" and "The Three Billy Goats Gruff" are other important factors in holding the child's interest.

Nursery tales and simple folk tales appeal irresistibly to the child, doubtless because in its workings the child mind is not unlike that of the rude people of whose art the folk tale is a survival. This type of story is effective in its simplicity and directness, its sharp contrasts between right and wrong, its swift retribution, its emphasis on fundamental rules of living, and its naïve humor. Here the child finds answers to perplexing questions which entirely satisfy his kindergarten logic. He discovers, perhaps for the first time, that right and wrong are black and white, that consequences are sure and swift, and that life is an exciting game, of few and exacting rules.

Free play of fancy begins at an early age when the senses are keen and fresh, and when vivid pictures leave impressions as lively and impelling as the objects themselves. The attractive stories for this age should be full of rich sense-imagery. In this respect fairy and folk tales are singularly appropriate. This is one reason for their universal appeal; they deal with normal human appetites;

they are full of homely eating, drinking, smelling, hearing, seeing, feeling.

Although the child outgrows the fairy tale, his craving for the fanciful still persists. This longing for adventure and romance he satisfies with the wonder stories of myth, legend, saga, and national epics. In reading and rereading the exploits of heroes he enjoys a wealth of vicarious experience. Myths provide a new and appealing symbolism; legends, a touch of romance; and national epics, social and community values rich in suggestion to the youth now approaching adolescence. Later when he imagines he has reached the end of the road to Make-Believe, he will find in real "grown-up" books, the same old folk tales, extended and sophisticated in treatment.

Throughout the complete range of childhood and youth, then, fairy tale literature complements instinctive needs and cultural demands. It awaits only the artistry of the storyteller. By skillful retelling, *almost any story written for older children may be used with younger groups if the content relates itself somewhat to the age interests of the group, if the plot is kept simple, and the language well within the symbolism of the familiar.*

2. *The story.* Story-telling is an art, and the art of it lies in its very artlessness and naturalness. Story-Teller — you must enjoy your rôle of creative artist. First of all you must *like the story* you are to tell or it is useless to try to tell it. A story which does not compel your interest can never through you interest any one else. If the story does appeal to you and seems altogether appropriate for your purpose, give yourself up to it completely. Read and reread it, aloud if possible, first to get the spirit and atmosphere, to absorb the breath of it until it has become a part of your own

experience; to feel the texture, to sense the flavor of it that you may adequately reproduce its charm. Then read it analytically — find out *what happened*, get the plan of it, think it through in terms of climax and the sequence of events leading to this high point of interest.

Work carefully on the beginning of your story. It must be direct, interest-compelling, picturesque; it must indicate something of the spirit of the whole; it must tell *who*, *when*, and *where*. Keep the plot simple, the action swift-moving. Build up incident upon incident. Visualize every scene until each detail becomes clearly defined in your mind. Then paint pictures of what you see with bold, sweeping strokes and clear, bright colors. Choose just the right words. Appeal to the senses. Make the listeners hear the wind in the willows, the growling of forest animals, the heavy thud of Thor's hammer. Make them see the little white fluff of Peter Rabbit's tail as he scuttles to safety after a surreptitious visit to Mr. McGregor's lettuce patch. Make them smell the delicious food spread before the fairest of princesses, or on Little Two Eyes' magic table. Words chosen haphazardly will never convince. Incidents, out of their proper order, cannot retain their effectiveness. To retrace your steps to supply omissions will retard your progress and dispel the interest of your listeners.

Finally, never leave a story "in the air." Round off the edges and dispose of the characters satisfactorily. Artistry at the beginning and end of a story will create the impression of a distinctive piece of work and leave your hearers with awakened imagination, keen appreciation, and a feeling of satisfaction.

3. *The story-teller.* Children respond quickly to the personality of the story-teller. Much of this so-called "per-

sonality " is the result of intelligent development of native qualities. A child is extremely sensitive to the pitch and tone quality of the voice. Pleasant modulation is largely a cultivated habit. Speak clearly. Group your words as you would punctuate a sentence — to convey your meaning easily. Careless enunciation is bad, but sugary particularity is worse. Hurry or worry easily produces in the listener a like state of mind. And gestures — why use them if they are not entirely natural? Effective emphasis can be secured by the use of intonation and pause. Above all, do nothing unusual to draw attention to yourself. As a story-teller, project yourself into the tale you are telling until in reality you are not telling it at all, but it is using you as an instrument of expression. Then and then only will it move with force and spontaneity.

It is possible then for the thoughtful story-teller to adapt almost any story for use with small children if the subject matter corresponds to the range of interest of that particular age. The problem of adaptation is usually one of condensation and rearrangement. Too long an introduction can be condensed into a few sentences which must, however, retain the atmosphere of the original setting. Description and explanatory incidents can be omitted except when they make the main action of the story more vivid. The plot, as always, must be kept free from complexities, and swift progress made toward the dramatic climax. The underlying idea or motif must be kept well in mind and the spirit of the whole preserved throughout.

For one who realizes that by facile amplification fables can be made comprehensible to any age, a book like Frederick Cooper's *An Argosy of Fables*, which is arranged chronologically from classical antiquity down to the present time, is an inexhaustible treasure house.

Often to the carefully prepared story-teller will recur words and phrases which the author used. What a mistake it would be to lose those inimitable descriptions — of the “cat sitting in the road with a face as dismal as three days of rainy weather”; of the “sun that was extinguished like the last spark in a piece of burned paper”; or of the “five and twenty tin soldiers who were all brothers for they had all been born of one old tin spoon.” How could any one conjure up the scene between the flounder and the fisherman without —

Oh Man of the Sea!
Come listen to me!
For Alice my wife,
The plague of my life,
Hath sent me to beg a boon of thee!

And the *Just-So Stories* could never be just-so without — The Camel most “’scruciatingly idle,” and the “Bi-Coloured-Python-Rock-Snake” with the “scalesome, flail-some tail,” coiled on the “banks of the great-gray-green-greasy Limpopo River, all set about with fever-trees.”

Let it be said finally that the first and last consideration is a complete entanglement with incident and plot until they are lived from within rather than seen upon the paper or committed to memory. If the story pulses with life and action and the relater loves it, it will tell itself. To become overpowered by desire to recount an attractive tale felt as an appealing bit of art is to become an artist in spirit who needs then but to practice her technique. This soul of art — an inner urge, an impelling passion — is often revealed in legendary lore. In the *Kalevala*, for example, the chanter begins thus: —

Mastered by desire impulsive
 By a mighty inward urging,
 I am ready now for singing,
 Reading to begin the chanting
 Of our nation's ancient folk-song,
 Handed down from by-gone ages.

The road to the Temple of Art in the Land of Make-Believe is for most persons long and difficult. Equipment for the journey must be complete. The more background a story-teller can get, the more information she can acquire about the manners and customs of the people she is picturing, the easier and more pleasant will become the work of making the story live and move and have being. Then will her vocabulary become more flexible and colorful and the final impression more significant and lasting. From her acquaintance with the best tales of the ages will come assurance and the overwhelming impulsion to reproduce for others an experience she has enjoyed. She will not say again — "I never could tell a story."

The following list of books aims simply to suggest material to the teacher and lays no claim to completeness.

I. ON THE SIGNIFICANCE OF THE FAIRY TALE IN EDUCATION

ADLER, FELIX — *Moral Education of Children*, Appleton, 1892. Chs. 6, 7, 8, 10.

CURRY, CHARLES MADISON, and CLIPPINGER, ERLE ELSWORTH — *Children's Literature*, Rand, 1921. Sections 1, 4, 10.

✓KREADY, LAURA F. — *A Study of Fairy Tales*, Houghton, 1910.

✓LOWE, ORTON — *Literature for Children*, Macmillan, 1914. Part III, Chs. 1, 2.

McCLINTOCK, PORTER LANDIS — *Literature in the Elementary School*, University of Chicago, 1923. Chs. 3-11.

NORRIS, O. O. — "Myth and the Teaching of Myths," *American Schoolmaster*, Vol. IX, pp. 97-100.

OLCOTT, FRANCES JENKINS — *The Children's Reading*, Houghton, 1912. Chs. 3, 7, 8.

II. ON THE ART OF STORY-TELLING

Technique

BONE, W. A. — *Children's Stories and How to Tell Them*, Harcourt, 1924.

BRYANT, SARA CONE — *How to Tell Stories to Children*, Houghton, 1907.

CATHER, E. D. — *Educating by Story-Telling*, World Book, 1910.

CROSS, ALLEN, and STATLER, NELLIE MARGARET — *Story-Telling for Upper Grade Teachers*, Row, 1918.

KEYES, ANGELA — *Stories and Story-Telling*, Appleton, 1925.

KREADY, LAURA F. — *A Study of Fairy Tales*, Houghton, 1910.
"The Telling of Fairy Tales," Ch. 3.

LYMAN, EDNA — *Story-Telling*, McClurg, 1923.

McMURRAY, CHARLES A. — *Special Method in Primary Reading*, Macmillan, 1916. Chs. 2, 3, 5.

PARTRIDGE, E. N. and G. E. — *Story-Telling in School and Home*, Macmillan, 1912.

SHEDLOCK, MARIE — *The Art of the Story-Teller*, Appleton, 1926.

ST. JOHN, EDWARD PORTER — *Stories and Story-Telling in Moral and Religious Education*, Pilgrim, 1910.

WYCHE, RICHARD T. — *Some Great Stories and How to Tell Them*, Newson, 1910.

Collections

BAILEY, CAROLYN SHERWIN — *Firelight Stories*, Bradley, 1907.

BRYANT, SARA CONE — *Stories to Tell to Children*, Houghton, 1907.

— *Best Stories to Tell to Children*, Houghton, 1912.

COE, FANNY E. — *First Book of Stories for the Story-Teller*, Houghton, 1910.

HARPER, WILHELMINA — *Story Hour Favorites*, Century, 1919.

OLCOTT, FRANCES JENKINS — *The Wonder Garden*, Houghton, 1918.

TAPPAN, EVA MARCH — *Folk Stories and Fables (The Children's Hour, Vol. I)*, Houghton, 1907.

CHAPTER IV

TRUSTWORTHINESS OF THE *GUIDE*

Assuring trustworthiness. Is there any assurance, other than the mere personal opinion of the authors, that the recommendations of this *Guide* are trustworthy? This question may be asked concerning three features: (1) the classification of materials according to ethical situations, (2) the ranking of materials according to degree of excellence, and (3) the placement of materials according to school grade. Extensive statistical studies have been undertaken to determine the correctness of each of these features. Since a more complete statement of these studies will be available in a monograph published by the Institute of Character Research at the University of Iowa, it will be sufficient here to summarize very briefly the results.

Wholly apart from any statistical evidence, the methods used in the preparation of the *Guide* are some guarantee of its trustworthiness. The important features of the procedure were as follows: first, the establishing of an ample workshop in which presumably appropriate literatures could be studied on a comparative basis; second, the assembling of all offerings published in English that seemed to be fitting candidates for inclusion in the *Guide*; third, the employment on full time schedule of a staff of readers trained in literary criticism; fourth, the clear definition of a set of standards of excellence; fifth, the insistence that all mate-

rials before being included in the *Guide* should have the independent judgment of four readers; sixth, the recording of all judgments on a quantitative scale; seventh, a bi-monthly statistical check on the judgments of all readers to determine the extent of agreements; eighth, the prompt rereading of all materials showing wide disagreements; and ninth, a careful comparative editing of all materials by a committee having in mind the full field of selections and the entire range of judgments.

1. *Classification according to ethical situations.* The first question to be considered is that of the trustworthiness of the classification of materials according to ethical situations. The problem here is not the correctness of the exact number of thirty-two situations nor the correctness of their special definitions. These have seemed to be the most convenient for the purpose of the *Guide*. Given this somewhat arbitrary list of situations with their definitions, the two problems are to determine the reliability with which they have been applied by the readers and the degree to which parents and teachers will find the classification a workable one.

The first problem was answered by examining the situations recorded on 750 stories during the normal course of the reading procedure. The degree of agreement found was many times as large as would be provided by chance. The second problem was answered by supplying an undergraduate class with definitions of the situations and sets of stories and asking them to indicate the best situation for each story. Comparison of these situations with those recorded by the readers showed agreements much closer than could be accounted for by chance. These studies show that the classification by situations is not haphazard and indicate that it should prove to be a workable method of enabling

parents or teachers to find the types of stories they want to use.

2. *Classification according to quality.* The second feature of the *Guide* subjected to statistical procedure is the classification according to merit. The *Guide* lists the books according to five degrees of merit and the stories according to six degrees of merit. Below these recommended levels the readers have distinguished four degrees of rejected materials: Are the rejected materials really inferior? Are the recommended materials of a fair degree of worth? Are the starred and double starred selections of superior value?

Two procedures have been used to test the accuracy of this classification. In the first, agreements among the readers were determined. The judgments of each reader as to merit were correlated against the average judgment of the other three and the judgments of two readers were correlated against the other two. Uniformly, throughout the entire process of reading these correlations have been high, ranging from .55 to .85. While there are many factors making these correlations spuriously high, they demonstrate a substantial degree of agreement among the readers and indicate that more than four judgments would have improved the accuracy of the final ranking very little.

Chief reliance, however, has been placed upon comparing the rankings of the readers with an outside criterion. For this purpose the judgments of other groups as to the worth of materials were obtained. While such judgments leave much to be desired and can never be final and absolute, they afford a fair approximation to a true criterion and have the merit of insuring freedom from spurious correlation. If the rankings of the staff readers agree with this criterion, it can be concluded that, within certain assignable limits,

their selection and ranking are the same that a very large group of equally competent critics would have made.

While the statistical problem of determining the amount of agreement between the literary critics and the criterion, as outlined above, is apparently simple, there are many factors influencing the amount of agreement which must be placed under control before any conclusions are valid. Among such factors which the experiments have attempted to control the following six most important ones may be specially mentioned: the representativeness of the stories selected for experimentation, their range of merit, and their school grade; the expertness and the number of individuals in the outside groups judging materials; and the conditions under which outside groups read the materials, *i.e.*, whether instructed, or not instructed, as to the standards of excellence employed by the staff readers.

Sixteen distinct investigations, using as many different outside groups and involving over 450 individual stories and nearly 150 books, have been undertaken. Since the results of each of these studies cannot be accurately stated unless all of the above-named complicating factors are described, it will be impossible within the limited scope of this chapter to do more than barely indicate the results.

For purposes of brief exposition these studies may be divided into three types. In nine investigations stories or books were selected at random from the entire mass of available material and the degree of agreement was measured in terms of correlations. These vary from .44 to .78. They indicate that only five to ten per cent of the materials have been misplaced by two or more degrees of merit. The second type of study was confined to individual stories. Here, sets of ten stories, one from each of the ten levels of merit, were

prepared. Fourteen such sets were read by five outside groups. The outside groups were asked to rank the ten stories of each set in order of merit. The estimates of each group were averaged, transformed again to ranks, compared with the estimates of the literary critics and the average disagreement determined. On a scale of ten degrees of merit a purely chance arrangement would give an average disagreement of 3.3 levels. The obtained average disagreements for the five outside groups vary from .9 to 2.1 levels of merit. In the third type of study agreements were measured in percentages. For this purpose the data from the second type were entirely retabulated and an additional 200 stories were judged by a special graduate-undergraduate group. The percentage of stories upon which both the literary critics and the outside groups agreed as to inclusion in, or exclusion from, the bibliography, varied from 57 to 93, where a purely chance agreement would yield 50 per cent. The percentage of stories placed in the top four levels by the literary critics but rejected by the outside groups varied from 0 to 13. The percentage of stories rejected by the literary critics but placed in the top four levels of merit varied from 0 to 14. In summary, while it is clear that many books and stories given a certain level of merit might be placed an adjacent step higher or lower by an equally competent group of literary critics, it is also clear that the proportion of material misplaced by two or more steps is very small.

3. *Classification according to school grade.* The third feature of the *Guide* — the placement of materials according to school grade — is not less important than the right selection of the best materials. The *Guide* attempts to recommend for all stories and books the school grades in which they can be most profitably read without supervision. Although the

best authorities agree that all materials can be read profitably over a range of at least three grades, statistical analysis, which requires definite and unequivocal data, has necessitated the centering of studies on the correctness of the best grade.

Four different criteria¹ have been developed to test the accuracy of the grading of the *Guide*. The first criterion is the judgment of outside groups as to the most suitable school grade for books. The judgments of three undergraduate-graduate classes were obtained on a sample of seventy-two stories. The correlations are .63, .69, and .70. The probable errors of estimate are .38, .50, and .47 grades. Setting up the grading of these outside groups as a criterion, the data indicate that from 75 to 85 per cent of the stories have been placed in their best grade. The grading of books by many expert outside groups was available through published graded book lists prepared by State Superintendents of Education, by school systems, and by the larger libraries. The correlations between the grading of these lists and of the readers vary from .703 to .970. The probable errors of estimate vary from .23 to .53 grades. These data indicate that from 75 to 90 per cent of the books have been placed in their best grade.

Eighteen objective criteria of vocabulary and sentence structure difficulty were built for a sample of twenty-six books. These criteria yielded correlations varying from .18 to .69, the average correlation being .50. A combination of the three most promising of these criteria correlated .79 with the bibliography grading. The probable error of estimate is .81 grades. According to this criterion of the purely formal

¹ As the *Guide* goes to press two studies are in process to determine whether the stories have been placed in the grade in which they are best liked.

and mechanical elements of comprehension difficulty, 55 per cent of the books have been placed in their best grade.

Three hundred ninety-one children in two school systems reported on the ease or difficulty of thirty-six stories. Their reports proved to be highly reliable. Three different methods of making these reports and a combination of the three methods gave correlations with the readers' grading varying from .34 to .54. The probable errors of estimate vary from .33 to .47 grades. These data indicate that 80 to 90 per cent of the stories have been placed in their best grade.

The grading of the bibliography was compared with the highly objective grading of the *Winnetka Graded Book List*. One hundred fifty-nine books were found common to the two lists. Here, large discrepancies in the means and standard deviations appeared. The median grades given in the Winnetka list seemed to prove that the grades assigned by the bibliography were too low by a full grade and that the range of grades was much too wide. The explanation of these discrepancies was found in the failure of the Winnetka list to obtain an adequate number of ballots from children in the lower grades and in the failure of the Winnetka list to allow for the errors involved in the use of the median. Corrections were made for these factors, the corrected means and standard deviations from the Winnetka list being in substantial agreement with the bibliography. Correlations were calculated between the bibliography and the original and corrected modes and medians from the Winnetka list. These varied from .55 to .71. The probable errors of estimate varied from .76 to .89 grades. According to these data from 55 to 60 per cent of the books have been placed in their best grade.

Summarizing these data, close agreements were found with four criteria of grade placement. While there is a wide variation in the correlations obtained, due to varying ranges of material, the probable error of estimate gives a highly consistent picture. The average probable error of estimate calculated from the average for each criterion is .55 grades. This figure may be taken as the truest measure of the correctness of the grading of the bibliography. Allowing a margin of error for the facts that the grades assigned are not continuous and only roughly normal in distribution, the probable error of estimate of .55 grades indicates that approximately 70 per cent of the materials have been placed in their best grade and that only four or five per cent are misplaced by two or more grades.

CHAPTER V

HOW TO USE THE *GUIDE*

The lists. Two lists make up the body of this *Guide* — a Book List and a Situations List.

The Book List contains the titles of all recommended books and selections, graded, ranked, and otherwise described. They are grouped according to grade, and in these groups arranged in order of merit, the rank and a suggested range of usability as to grade being indicated in each case.

The Situations List contains the same titles as those presented in the Book List, similarly described, graded, and ranked, but differently arranged. Here stories are indexed according to the moral situations involved and the character attitudes which they reinforce.

A series of indexes — of authors, of titles of books, of titles of selections, of moral situations and attitudes completes the volume.

The following paragraphs suggest ways in which the *Guide* may prove useful and serve various needs.

Finding references to fit a school grade. There will be persons who are thinking of stories in connection with a particular chronological or school year. They will be guided naturally by the major classification of the Book List. All books and selections are listed under the most appropriate school grade. There is given, however, a range of grade indicated by the figures in parentheses. This is the better

index for practical purposes. The user will seek references in the grade lists above and below the one designated as the most appropriate. In this way the needs of the primary grades, in which there is a dearth of material, may be supplemented from the fourth and fifth grade lists. Correspondingly, selections listed for the seventh and eighth grades will be found suitable for students of high school age. In all cases the material has been graded from the standpoint of use as supplementary or recreational reading. The storyteller or skillful adapter therefore may expect to discover many possibilities even beyond the confines of the grade index.

Finding selections for a particular purpose. It is assumed that most teachers and parents who consult these lists will be looking for stories for a particular use; they may be in search of selections that will exert a wholesome influence upon children in their attitudes towards life situations such as work, playmates, home life, pets, or adversity. These persons should turn directly to the Situations List on page 209, and follow through alphabetically to the particular situation they have in mind. Here references will be found to fit the case.

Situations versus virtues. An attempt was made at the cost of much time and labor to use the educational "objective" and again the "virtues" as the basis of classification. There was so much overlapping that the method had to be abandoned. Situations are specific and the classification in terms of them is more practicable. Furthermore, is it not pedagogically wholesome for youngsters and adults alike, for the most part, to think in terms of the objective fact, like that of the *pet* that is hungry and the *task* that needs doing, rather than to strike the more introspective

and subjective frame of mind of evaluating their own attitudes of compassion and of diligence?

It is impossible for students to agree on a proper classification of moral situations. The following is the list found most convenient in this particular project :

Achievement	Danger	Knowledge
Adventure	Desires	Other People
Adversity	Difficulty	Others
Animals	Duty	Parents
Authority	Fancy	Religious Values
Chivalry	Friends	Romance
Christmas	Fun	Self
Commonplace	Home	Tradition
Community	Humor	Values
Comrades	Ideals	Work
Consequences	Imagination	

Virtues and moral attitudes. Those, however, who are thinking not so much in terms of situations as of virtues and moral attitudes, such as kindness, courage, faithfulness, modesty, reverence, and the like, will experience no difficulty in using the *Guide*. They may proceed in either of two ways. They may look under those situations that are most likely to involve the attitude in question: for example, *kindness* will occasionally appear as the attitude listed under Friends, Comrades, and Others; *courage* is likely to be mentioned under the headings Adversity and Danger; *modesty* may occur in connection with Self, and so on. The second mode of procedure is to turn directly to the Attitudes Index at the close of the volume, which supplies complete cross references to all attitudes used in this *Guide*.

Seeking selections of superior quality. Another reader will be looking for books or stories of superior quality.

He will find help in prowling through the Author Index, for here are names to conjure with: Æsop, Andersen, Grimm, and Kipling; or he may choose to finger through the body of the Book List, noting the starred and double starred titles.

Looking up specific references. The user of this book who has in mind a certain volume, or story, or author, and is desirous of knowing how these have fared at the hands of the critics, will turn directly either to the Author Index or to the Title Index at the close of the volume. The citations following the reference, if it appears at all, will lead to the desired information.

Finding traditional material. Those who are interested primarily in the folklore aspect of the fairy tale, or who are concerned that the child become acquainted with the most representative and the best of the traditional literatures of different peoples, will find the Tradition section of the Situations List of direct assistance. The student who wishes to investigate sources or sample the more scholarly treatments in the field will be helped by the Bibliography of Reference Material, page 309.

Finding stories having religious significance. For those who are inclined to define religion rather narrowly, as a belief and trust in a Supreme Being, the number of references will seem scanty. There are only a few folk and fairy tales that come under this heading, and selections from the Biblical and other sacred writings have not been considered. If, however, one should accept a more human and more generous interpretation of "religion" after the manner of many of the greatest religious leaders, and consider it as a supremely right attitude towards the significant objects and vital situations of life, then the offering will be found rather

rich and suggestive. Under the heading Religious Values in the Situations List will be found titles referring to selections tending so to stimulate the various moral impulses as to result in admiration, reverence, trust, simplicity of heart and mind, and other religious experiences.

PART II
BOOK LIST

BOOK LIST

KEY TO BOOK LIST

This section of the *Guide* lists the titles of all books recommended as a whole or as collections containing recommended stories.

The titles are grouped according to grade and arranged in order of merit under each grade. Particular items are largely self-explanatory. For discussions of the separate points in detail the reader is referred to Chapter V.

Titles of books are consecutively numbered for purposes of reference.

Recommended stories (the titles in Roman type) are listed under the books in which they appear.

The index, **, *, A, B, C, or D, indicates descending rank of excellence.

The Roman numeral in the title line indicates the most suitable grade.

The numerals in parenthesis indicate the range of grade in which the story may prove useful.

The letter "s" means "selections" or "short stories"; the figure states the total number in the given book.

For *situations* and *attitudes* see Ch. V and Part III.

GRADES I-II

- 1 * TAILOR OF GLOUCESTER, THE. Beatrix Potter. Warne, 1903. 75 pp., ill. II (K-5).

A quaint story with an eighteenth-century setting, written in rhythmical, expressive prose, and fittingly illustrated in color.

FRIENDS (loyalty, service), WORK (responsibility).

- 2 * TALE OF THE GOOD CAT JUPIE, THE. Neely McCoy. Macmillan, 1926. 99 pp., ill. II (K-3).
The housekeeping adventures of a benevolent cat and a little girl.
FANCY, COMRADES (helpfulness, coöperation, loyalty).
- 3 A ANT VENTURES. Blanche Elizabeth Wade. Rand, 1924. 246 pp., ill. II (K-3).
Lazy Anthony Ant learns some useful lessons in the course of his adventures; an entertaining story, amusingly illustrated.
FUN, FANCY, WORK (industry, responsibility), COMRADES (courtesy, friendliness).
- 4 A PIE AND THE PATTY-PAN, THE. Beatrix Potter. Warne, 1905. 52 pp., ill. I (K-3).
An attractive picture story, dealing with incidents and situations familiar and agreeable to young children.
FRIENDS (courtesy), DESIRES (moderation).
- 5 A REYNARD THE FOX. Louise E. Smythe. Am. Bk., 1903. 122 pp., ill. II (K-3).
An adaptation of the classic Reynard tale, vividly told and well suited to the comprehension, needs, and preparation of the young child. Carefully chosen words, well-sustained interest, good arrangement of incident.
OTHERS (consideration, sincerity), CONSEQUENCES (justice).
- 6 A TALE OF BENJAMIN BUNNY, THE. Beatrix Potter. Warne, 1904. 85 pp., ill. I (K-3).
For comment *see* PIE AND THE PATTY-PAN (4).
FUN, PARENTS (obedience).
- 7 A TALE OF MRS. TIGGY-WINKLE, THE. Beatrix Potter. Warne, 1905. 85 pp., ill. I (K-3).
For comment *see* PIE AND THE PATTY-PAN (4).
FANCY, HOME (contentment, neatness).

- 8 A TALE OF PETER RABBIT, THE. Beatrix Potter. Warne, ——. 85 pp., ill. I (K-3).
For comment *see* PIE AND THE PATTY-PAN (4).
FUN, PARENTS (obedience).
- 9 B BOJABI TREE, THE. Edith Rickert. Doubleday, 1926. 47 pp., ill. I (K-2).
The story of how the little tortoise brought news from the lion when others more clever than he had failed.
FUN, ACHIEVEMENT (concentration).
- 10 B BOY WHO LIVED IN PUDDING LANE, THE. Sarah Addington. Little, 1922. 93 pp., ill. II (1-4).
The biography of Santa Claus up to the time he went to live in the North Country — an amusing and convincing account of his childhood and youth in Mother Goose village.
OTHERS (generosity, consideration), CHRISTMAS.
- 11 B COCK, THE MOUSE, AND THE LITTLE RED HEN, THE. Félicité Le Fèvre. Macrae-Smith. 103 pp., ill. I (K-2).
An old nursery tale attractively retold and illustrated.
WORK (industry, cheerfulness), OTHERS (coöperation, courtesy).
- 12 B HAPPY HOUR STORIES. M. Genevieve Silvester and Edith Marshall Peter. Am. Bk., 1921. 112 pp., ill. I (K-3).
A book of vigorously told stories which create in the child a sympathy for things and people.
FUN, FANCY.
- 13 B LITTLE BLACK SAMBO. Helen Bannerman. Macmillan, 1927. 38 pp., ill. I (K-2).
A nonsense picture-tale for younger children; vivid and amusing. Clever, colorful illustrations.
FUN, FANCY.

- 14 B **LITTLE GREY GOOSE, THE.** Félicité Le Fèvre. Macrae-Smith, 1925. 90 pp., ill. II (K-3).

A cumulative story dealing with Mother Goose and other familiar characters; clever, original, and attractive in make-up.

FUN, FANCY, ACHIEVEMENT (persistence).

- 15 B **NURSERY TALES FROM MANY LANDS.** Eleanor L. and Ada M. Skinner. Scribner, 1917. 129 pp., ill., 18 s. II (K-4).

A book planned as a supplementary reader, including cumulative tales and the simpler folk-stories.

- C **Peter, Basil, and the Fox,** II (K-4).

DANGER (caution), FANCY.

- C **The Three Little Pigs,** II (K-4).

DIFFICULTY (resourcefulness, alertness), FANCY.

- C **The Wee Bannock,** III (K-4).

FUN, FANCY, DANGER (prudence).

- D **Little Two Eyes,** II (K-4).

OTHERS (consideration).

- D **Simon and the Black Gum Tree,** II (K-4).

PARENTS (obedience), FANCY.

- 16 B **PETER-PEA.** N. G. Grishina. Stokes, 1926. 96 pp., ill. II (K-3).

An amusing and fanciful tale of a clever manikin who finally grew tall and married his princess. Attractively illustrated.

FUN, FANCY.

- 17 B POPPY SEED CAKES, THE. Margery Clark. Doubleday, 1924. 150 pp., ill. I (K-2).

A story designed to show the young child the color and poetry in the life of the emigrant from south-central Europe; well illustrated.

WORK (dependability), SELF (alertness), OTHERS (consideration), FUN.

- 18 B RHYMES AND STORIES. Marion Florence Lansing. Ginn, 1907. 182 pp., ill. I (K-2).

The stories included in this attractive volume for the child just learning to read are sturdy and idiomatic versions of favorite folk tales.

- B The Story of the Three Little Pigs, II (1-3).

FANCY, DIFFICULTY (alertness, resourcefulness).

- C The Little Red Hen and the Grain of Wheat, I (K-2).

WORK (industry, cheerfulness).

- C The Pancake, II (K-2).

FUN, FANCY, DANGER (prudence).

- C The Story of Chicken-Little, I (K-2).

DIFFICULTY (prudence, common sense).

- C The Three Bears, I (K-2).

FANCY, OTHERS (courtesy, consideration).

- C Three Billy Goats Gruff, I (K-2).

FANCY, FUN.

- D Little One Eye, Little Two Eyes, and Little Three Eyes, II (K-3).

OTHERS (consideration).

- D The Little Red Hen, I (K-2).

DIFFICULTY (resourcefulness).

- 19 B STORY OF JOHNNY-CAKE, THE. Clifton Johnson. Dodge, 1917. 80 pp., ill. II (K-3).

A picture book retelling the old English cumulative tale of the nimble Johnny-cake.

FUN, FANCY, DANGER (prudence).

- 20 B STORY OF MRS. TUBBS, THE. Hugh Lofting. Stokes, 1923. 95 pp., ill. II (K-3).

A brief and amusing story of a pig, a duck, and a dog, who energetically set about to restore comfort and happiness to their old mistress.

FRIENDS (service, loyalty), FUN, FANCY.

- 21 B TALE OF MR. JEREMY FISHER, THE. Beatrix Potter. Warne, 1906. 85 pp., ill. I (K-3).

For comment *see* PIE AND THE PATTY-PAN (4).

FANCY, FUN.

- 22 B TALE OF SQUIRREL NUTKIN, THE. Beatrix Potter. Warne, 1905. 85 pp., ill. I (K-3).

For comment *see* PIE AND THE PATTY-PAN (4).

FUN, FANCY.

- 23 B TALE OF TOM KITTEN, THE. Beatrix Potter. Warne, 1907. 85 pp., ill. I (K-3).

For comment *see* PIE AND THE PATTY-PAN (4).

FUN, PARENTS (obedience).

- 24 C BOW-WOW AND MEW-MEW. Georgiana M. Craik (Joseph Sindelar, *ed.*). Beckley-Cardy, 1914. 95 pp., ill. I (K-2).

An account of the folly, failings, and final regeneration of a little old-fashioned dog and cat.

COMRADES (friendliness, consideration), HOME (appreciation).

Note: BOW-WOW AND MEW-MEW. Georgiana M. Craik. Flanagan, 1923. 113 pp., ill. I (K-2). (A school edition similar to the one listed above.)

- 25 C BUNNY BROTHERS. Jacqueline Clayton. Nelson, ——. 96 pp., ill. II (K-2).

The fortunes and misfortunes of a Bunny family.

FANCY, HOME (helpfulness), OTHERS (honesty).

- 26 C CHARLIE AND HIS KITTEN TOPSY. Helen Hill and Violet Maxwell. Macmillan, 1922. 90 pp., ill. I (K-3).

Stories which explain what happened to one small boy who teased his kitten, dragged his feet, dawdled in his bath; a genuinely amusing book conceivably helpful in its dealing with many familiar nursery situations.

HOME (cheerfulness, helpfulness), ANIMALS (consideration).

- 27 C DIARY OF A MOUSE, THE. Edith Dunham. Dodge, 1907. ill. II (K-4).

A brief and entertaining sketch from the life history of a mouse.

FUN, FANCY, ADVERSITY (resourcefulness).

- 28 C FAIRY BOOK, THE. Kate F. Oswell. Macmillan, 1912. 121 pp., ill., 20 s. II (K-3).

Pleasant stories in prose and rhyme not usually found together in a single collection for young children.

- C The Pancake, II (K-2).

FUN, FANCY, DANGER (prudence).

- C The Wolf and the Seven Young Kids, II (K-3).

DANGER (resourcefulness, alertness).

- D The Ladybird and the Fly, II (K-3).

FANCY.

28 C FAIRY BOOK, THE — *Continued*

D Tibby Mouse and Tabby Mouse, II (K-2).

FUN.

D Tom Tit Tot, II (1-3).

FUN.

29 C FAIRY READER, THE. James Baldwin. Am. Bk., 1905.
190 pp., ill., 10 s. II (1-3).

Simplified versions of the Grimm and Andersen fairy tales.

C The Little House in the Wood, II (1-3).

OTHERS (consideration, service).

C The Story of Thumbling, II (1-3).

FANCY, ADVERSITY (patience), OTHERS (service, consideration).

~~C~~ The Ugly Duckling, II (1-3).

OTHERS (consideration, tolerance), ADVERSITY (courage, patience).

D Briar Rose, II (1-3).

FANCY.

D The Little Fir Tree, II (1-3).

CHRISTMAS, FANCY, SELF (contentment with one's lot).

D The Lost Spindle, II (1-3).

WORK (industry, cheerfulness), OTHERS (consideration).

30 C FOR THE CHILDREN'S HOUR, BOOK I (FOLK STORIES AND
FABLES, a variant title). Carolyn Sherwin Bailey.
Bradley, 1916. 120 pp., ill., 25 s. II (K-3).

A collection of stories for younger children which, in spite of necessary modifications, retain the spirit of the original versions.

- B The Gingerbread Boy, II (K-3).
FUN, FANCY, DANGER (prudence).
- C Chicken Little, I (K-2).
DIFFICULTY (prudence, common sense).
- C Little Half Chick, II (K-3).
OTHERS (courtesy, service), CONSEQUENCES (justice).
- C The Alarm Clock That Was Alive, II (K-3).
WORK (alertness, industry).
- C The Little Pine Tree Who Wished for New Leaves,
II (K-3).
SELF (contentment with one's lot).
- C The Sheep and the Pig, II (K-3).
COMRADES (coöperation).
- C The Three Bears, II (K-3).
OTHERS (courtesy, consideration), FANCY.
- C The Three Little Pigs, II (K-3).
DIFFICULTY (alertness, resourcefulness), FANCY.
- D The Little Red Hen, II (K-3).
WORK (industry, cheerfulness).
- D The Old Woman and Her Pig, II (K-3).
FUN

- 31 C GINGERBREAD BOY STORY BOOK. Ethel H. Maltby.
Winston, 1920. 94 pp., ill. I (K-2).

The well known cumulative tales, written with a pleasing degree of rhythm ; suitable in vocabulary and sentence division for first-grade reading.

FUN, FANCY.

- 32 C PETER RABBIT STORY BOOK, THE. Winston, 1920. 94 pp., ill. I (K-2).

Simple versions of several familiar nursery tales.

FUN, FANCY, PARENTS (obedience).

- 33 C SECOND FAIRY READER, THE. James Baldwin. Am. Bk., 1907. 192 pp., ill., 10 s. II (K-3).

Stories intelligently adapted to the needs of the primary child: dramatic presentation, attractive emphasis of moral qualities; large type, and numerous illustrations.

- C Grumbling Peter, III (1-4).

WORK (contentment), OTHERS (coöperation), FUN.

- C The Twelve Months, II (K-3).

OTHERS (courtesy, unselfishness).

- C Wondering Jack, III (K-3).

KNOWLEDGE (curiosity), CONSEQUENCES (justice).

- D Snow Drop, II (1-4).

COMRADES (generosity, service), FANCY.

- D The Nimble Johnny-Cake, II (K-3).

FUN, FANCY, DANGER (prudence).

- D The Pet Lamb, II (K-3).

COMRADES (coöperation), DIFFICULTY (courage, resourcefulness).

- 34 C SO-FAT AND MEW-MEW. Georgiana M. Craik. Heath, 1900. 61 pp., ill. II (1-3).

A school edition of Bow-Wow and Mew-Mew suitable in make-up for the second grade. For further comment see BOW-WOW AND MEW-MEW (24).

COMRADES (friendliness, consideration), HOME (appreciation).

- 35 C THREE LITTLE PIGS, THE. Altemus, ——. 94 pp., ill., 3 s. II (K-3).

A picture storybook of simple nursery tales.

FUN, FANCY, DIFFICULTY (alertness, resourcefulness).

- 36 D ANOTHER FAIRY READER. James Baldwin. Am. Bk., 1907. 192 pp., ill., 11 s. II (1-3).

Listed as the source of the following stories:

- B The Camel and the Pig, II (1-3).

SELF (contentment with one's lot), VALUES (discrimination).

- C Lambikin, II (K-3).

FUN, DIFFICULTY (resourcefulness).

- C Rushy-Coat, II (1-3).

COMRADES (helpfulness).

37. D FOR THE CHILDREN'S HOUR, BOOK II (EVERYDAY STORIES, a variant title). Carolyn Sherwin Bailey. Bradley, 1917. 157 pp., ill., 27 s. II (K-5).

Listed as one source of the following adapted stories:

- C The Rich Goose, II (K-3).

DIFFICULTY (foresight, judgment), OTHERS (sincerity).

- C The Ugly Duckling, III (1-4).

OTHERS (consideration, tolerance), ADVERSITY (patience).

- D The Little Grey Grandmother, III (1-4).

FANCY, IDEALS (aspiration).

- D The Pine Tree, II (K-3).

SELF (contentment with one's lot), CHRISTMAS.

37 D FOR THE CHILDREN'S HOUR, BOOK II — *Continued*

D Story of the Little Mouse, II (K-3).

VALUES (discrimination), SELF (contentment with one's lot).

GRADE III

38 * RACKETTY-PACKETTY HOUSE. Frances Hodgson Burnett. Century, 1906. 130 pp., ill. III (K-5).

A cheerful story about a human, lovable doll family, told with sympathy and humor.

FUN, FANCY, ADVERSITY (cheerfulness), OTHERS (consideration, helpfulness).

39 A ADVENTURES OF A BROWNIE. D. M. Craik (Miss Mulock, *pseud.*). Lippincott, 1918. 109 pp., ill. III (2-5).

A domestic brownie proves a good fairy to children and a meddling trickster to disagreeable and unbelieving grown-ups.

FUN, FANCY, WORK (neatness, cheerfulness, industry), OTHERS (kindness, forbearance).

Note: This story may also be found in a gift edition by the same publisher, ADVENTURES OF A BROWNIE AND OTHER STORIES, 1922, 282 pp., ill.

40 A ÆSOP FOR CHILDREN, —. Rand, 1919. 112 pp., ill. III (1-4).

Versions of Æsop's fables in which the moral is stated in terms which children can understand; a large and attractively illustrated volume.

VALUES (discrimination).

- 41 A DAVID THE DREAMER. Ralph Bergengren. Little, 1922.
67 pp., ill. III (2-4).

The daytime experiences of an imaginative child serve as the point of departure for a series of amusing and incongruous dream adventures; quaint illustrations and amusing verse.

FUN, FANCY.

- 42 A FABLES FROM AFAR. Catherine T. Bryce. Newson, 1910. 192 pp., ill. III (2-6).

A choice collection of fables gathered from older and less familiar sources than Æsop; an Aldine supplementary reader, with none of the earmarks of the reader type.

VALUES (discrimination), HUMOR.

- 43 A NEAR AND FAR STORIES. Lora B. Peck. Little, 1920. 174 pp., ill., 22 s. III (K-6).

Stories of uniform literary and ethical merit introducing the child to the lore of many lands.

- * Adyevich, IV (3-6).

RELIGIOUS VALUES, OTHERS (service, love), SELF (humility), IDEALS (aspiration).

- B Legend of the Three Silver Bells, III (2-5).

OTHERS (service, love), RELIGIOUS VALUES, CHRISTMAS.

- B The Man Who Made the Trees Blossom, III (2-5).

OTHERS (generosity, consideration), CONSEQUENCES (justice).

- C Ito and His Friends, III (2-4).

OTHERS (service, generosity), COMRADES (coöperation).

43 A NEAR AND FAR STORIES — *Continued*

C The Gift of the Fairies, III (1-4).

OTHERS (consideration, kindness), CONSEQUENCES (justice).

C The Goat and the Pig, III (K-4).

COMRADES (coöperation).

C The Hare and the Elephant, III (K-4).

DIFFICULTY (common sense, self-control).

C The Snapping Turtle, IV (3-6).

SELF (self-control, prudence).

D The Magic Iron Pot, III (K-4).

OTHERS (generosity, kindness), CONSEQUENCES (justice).

D The Scarlet Blanket, III (2-5).

COMRADES (coöperation).

44 A STRANGE STORY OF MR. DOG AND MR. BEAR, THE. Mabel Fuller Blodgett. Century, 1915. 178 pp., ill. III (1-4).

The story of how Mr. Dog and Mr. Bear set up house-keeping, their problems and troubles, and their good times together.

FRIENDS (loyalty), WORK (industry, coöperation), FUN.

45 A WIZARD OF OZ, THE. L. Frank Baum. Bobbs, 1903. 208 pp., ill. III (2-6).

An exciting story detailing the adventures of a human child and her extraordinary companions in a fascinating imaginary country.

FANCY, FUN, COMRADES (courtesy, coöperation, forbearance).

- 46 B ADVENTURES OF JERRY MUSKRAT. Thornton W. Burgess.
Little, 1923. 120 pp., ill. III (K-5).
Stories in which animals act according to a human moral code, always entertaining, and, to a young child, vital and significant.
COMRADES (fellowship, loyalty), COMMUNITY (honesty, coöperation), ANIMALS (interest).
- 47 B ADVENTURES OF MR. MOCKER. Thornton W. Burgess.
Little, 1914. 120 pp., ill. III (K-5).
For comment see ADVENTURES OF JERRY MUSKRAT (46).
COMRADES (fellowship, loyalty), COMMUNITY (honesty, coöperation), ANIMALS (interest).
- 48 B ADVENTURES OF PETER COTTON TAIL. Thornton W. Burgess. Little, 1914. 120 pp., ill. III (K-5).
For comment see ADVENTURES OF JERRY MUSKRAT (46).
COMRADES (fellowship, loyalty), COMMUNITY (honesty, coöperation), ANIMALS (interest).
- 49 B ADVENTURES OF REDDY FOX. Thornton W. Burgess.
Little, 1913. 120 pp., ill. III (K-5).
For comment see ADVENTURES OF JERRY MUSKRAT (46).
COMRADES (fellowship, loyalty), COMMUNITY (honesty, coöperation), ANIMALS (interest).
- 50 B ADVENTURES OF UNC' BILLY POSSUM. Thornton W. Burgess. Little, 1914. 117 pp., ill. III (K-5).
For comment see ADVENTURES OF JERRY MUSKRAT (46).
COMRADES (fellowship, loyalty), COMMUNITY (honesty, coöperation), ANIMALS (interest).
- 51 B DICK WHITTINGTON AND OTHER STORIES. Andrew Lang.
Longmans, 1905. 148 pp., ill., 6 s. III (2-5).
A selection of favorite stories from THE BLUE FAIRY BOOK (106) slightly adapted to suit a lower grade.

51 B DICK WHITTINGTON AND OTHER STORIES — *Continued*

C Aladdin and the Wonderful Lamp, III (2-5).

FANCY.

C Dick Whittington, III (2-5).

ACHIEVEMENT (persistence).

C The Goose Girl, III (2-5).

ADVERSITY (patience, gentleness), FANCY.

D The Forty Thieves, III (2-5).

DIFFICULTY (courage, resourcefulness).

52 B FAIRY STORIES AND FABLES. James Baldwin. Am. Bk., 1895. 176 pp., ill., 46 s. III (1-4).

Good versions of old fairy tales simplified for younger children. Acceptable reworkings of fables.

B The Three Pigs, III (1-4).

FANCY, DIFFICULTY (alertness, resourcefulness).

B Fisherman and His Wife, III (1-4).

DESIRES (moderation), SELF (contentment with one's lot).

C Drakesbill, III (2-4).

COMRADES (coöperation), FUN.

C Story of Tom Thumb, III (2-4).

FANCY, ADVENTURE.

C The Three Bears, III (1-4).

FANCY, OTHERS (consideration, courtesy).

C Three Goats Named Bruse, II (1-3).

FUN, FANCY.

D Battle of the Beasts, III (2-4).

FRIENDS (coöperation), DANGER (alertness).

- D Cinderella, III (1-4).
ADVERSITY (cheerfulness, patience), OTHERS (consideration).
- D Jack and the Beanstalk, III (1-4).
ADVENTURE.
- D Little Red Riding Hood, II (1-4).
FANCY.
- D Little Tuppen, II (1-3).
FUN, FANCY.
- D Puss in Boots, III (2-4).
FUN, FANCY, COMRADES (loyalty).
- D Tom Tit Tot, III (1-4).
FANCY, FUN.

- 53 B FOLK LORE FROM FOREIGN LANDS. Catherine T. Bryce.
Newson, 1913. 151 pp., ill., 24 s. III (2-5).

A collection of special interest, giving familiar tales from Asiatic, African, and European sources. An Aldine supplementary reader.

- B Gratitude, IV (3-5).
OTHERS helpfulness, consideration), CONSEQUENCES (justice).
- B Story of the Old Man Who Made Withered Trees to Flower, IV (3-6).
OTHERS (generosity, consideration), CONSEQUENCES (justice).
- B A Turkish Judge, V (4-7).
DIFFICULTY (sagacity), AUTHORITY (justice, responsibility).
- C The Brownie and the Farmer, III (2-5).
ANIMALS (kindness).

- 53 B FOLK LORE FROM FOREIGN LANDS — *Continued*
- C The Heather Blossoms, III (2-4).
OTHERS (consideration), CONSEQUENCES (justice).
- C The Jackal and the Alligator, III (2-4).
DANGER (resourcefulness).
- C The Lost Child, IV (3-6).
OTHERS (hospitality, sympathy).
- C The Lost Purse, IV (2-5).
OTHERS (honesty).
- C The Twelve Months, IV (2-5).
OTHERS (courtesy).
- C The Wise Judge, III (2-5).
DIFFICULTY (sagacity).
- D The Wise Weaver, V (4-6).
DIFFICULTY (sagacity).
- 54 B FORTY GOOD NIGHT TALES. Rose Fyleman. Doran, 1924. 131 pp., ill. III (K-3).
Gay, irresponsible little stories for younger children.
FUN, FANCY, COMMONPLACE (imagination).
- 55 B GULLIVER'S TRAVELS FOR CHILDREN. James Baldwin. Am. Bk., 1908. 172 pp., ill. III (2-4).
The first and second voyages skillfully simplified for the younger child.
IMAGINATION, ADVENTURE, HUMOR.
- 56 B IN THE LAND OF DIGGLEDY DAN. Edwin P. Norwood. Little, 1923. 224 pp., ill. III (2-5).
The unusual story of a circus clown and his animal friends in their revelries at "Half Past Twilight Time," the magic hour for circus folk.
FUN, FANCY, COMRADES (coöperation, friendliness).

- 57 B LAND OF OZ, THE. L. Frank Baum. Reilly, 1904.
287 pp., ill. III (2-5).

For comment *see* THE WIZARD OF OZ (45).

FANCY, FUN, COMRADES (courtesy, coöperation, forbearance).

- 58 B LONG LEGS, BIG MOUTH, BURNING EYES. Olga Kovalsky and Brenda Putnam. Bradley, 1926. 95 pp., ill. III (K-3).

Old folk tales finished in bright, hard colors, rewritten with the American child definitely in mind.

FUN, FANCY.

- 59 B MOTHER WEST WIND'S ANIMAL FRIENDS. Thornton W. Burgess. Little, 1912. 159 pp., ill. III (K-5).

For comment *see* ADVENTURES OF JERRY MUSKRAT (46).

COMRADES (fellowship, loyalty), COMMUNITY (honesty, coöperation), ANIMALS (interest).

- 60 B MOTHER WEST WIND'S CHILDREN. Thornton W. Burgess. Little, 1911. 168 pp., ill. III (K-5).

For comment *see* ADVENTURES OF JERRY MUSKRAT (46).

COMRADES (fellowship, loyalty), COMMUNITY (honesty, coöperation), ANIMALS (interest).

- 61 B MOTHER WEST WIND'S NEIGHBORS. Thornton W. Burgess. Little, 1913. 168 pp., ill. III (K-5).

For comment *see* ADVENTURES OF JERRY MUSKRAT (46).

COMRADES (fellowship, loyalty), COMMUNITY (honesty, coöperation), ANIMALS (interest).

- 62 B MYTHS OF THE RED CHILDREN. Gilbert L. Wilson. Ginn, 1907. 154 pp., ill. III (2-4).

Stories from the lore of several tribes, with illustrations, notes, and suggestions for special work in Indian craft.

TRADITION (Am. Indian).

- 63 B OAK TREE FAIRY BOOK, THE. Clifton Johnson. Little, 1905. 365 pp., ill., 54 s. III (K-5).

Versions of old favorites which eliminate the crude and objectionable incidents present in the originals.

- B The Fisherman and His Wife, V (3-6).

SELF (contentment with one's lot), DESIRES (moderation).

- B The Four Musicians, IV (3-5).

COMRADES (coöperation), DIFFICULTY (resourcefulness, courage).

- B The Little Red Hen and the Wheat, II (K-3).

WORK (industry, cheerfulness).

- C Beauty and the Beast, IV (3-5).

FRIENDS (fidelity), DUTY (obedience).

- C The Clever Wife, IV (3-5).

SELF (alertness), DIFFICULTY (resourcefulness), OTHERS (coöperation).

- C The Elves and the Shoemaker, IV (2-5).

OTHERS (service, consideration), WORK (industry).

- C The Fairy Cow, IV (3-5).

SELF (contentment with one's lot), DESIRES (moderation).

- C Johnny Cake, II (1-3).

FUN, FANCY, DANGER (prudence).

- C The Three Little Pigs, II (K-4).

DIFFICULTY (alertness, resourcefulness), FANCY.

- C The Wise Men of Gotham (12 stories), IV (3-5).

FUN, DIFFICULTY (common sense).

D The Fox and the Little Red Hen, II(K-3).

DIFFICULTY (alertness, resourcefulness).

D Jack and the Beanstalk, III (2-5).

ADVENTURE.

D The Story of Chicken Licken, II (K-3).

DIFFICULTY (prudence, common sense).

D Tom Tit Tot, III (K-4).

FUN.

D Travels of a Fox, II (K-4).

FUN.

64 B OLD MOTHER WEST WIND. Thornton W. Burgess. Little, 1914. 153 pp., ill. III (K-5).

For comment see ADVENTURES OF JERRY MUSKRAT (46).

COMRADES (fellowship, loyalty), COMMUNITY (coöperation, honesty), ANIMALS (interest).

65 B RAINBOW CAT, THE. Rose Fyleman. Doran, 1923. 117 pp., ill. III (K-4).

Gay, irresponsible little stories for younger children.

FUN, FANCY, COMMONPLACE (imagination).

66 B STORY OF A DONKEY, THE. Charles Welsh. Heath, 1901. 71 pp., ill. III (2-4).

An abridged translation of Madame de Segur's MEMOIRS OF A DONKEY, a nineteenth-century animal classic still of interest to children.

ANIMALS (kindness, sympathy), OTHERS (gratitude, consideration).

- 67 C ADVENTURES OF JOHNNY CHUCK. Thornton W. Burgess. Little, 1913. 120 pp., ill. III (K-5).
For comment *see* ADVENTURES OF JERRY MUSKRAT (46).
COMRADES (fellowship, loyalty), COMMUNITY (honesty, coöperation), ANIMALS (interest).
- 68 C ADVENTURES OF JOHNNY JACKRABBIT. Mary Craig Harris. Bobbs, 1920. Ill., III (1-4).
A story which deals sympathetically with humanized animals and their adventures in the desert life of the Southwest.
ANIMALS (interest), DIFFICULTY (self-reliance).
- 69 C CHRISTMAS ANGEL, THE. Katharine Pyle. Little, 1899. 136 pp., ill. III (2-5).
An account of a small girl's adventures in toyland and her visit with Mrs. Kris Kingle.
FANCY, DUTY (responsibility), ADVENTURE.
- 70 C DOWNY WING AND SHARP EARS. Carol Cassidy Cole. Sully, 1923. 152 pp., ill. III (2-5).
Nature facts presented through the medium of a slight story device.
ANIMALS (interest).
- 71 C FAIRY DETECTIVE, THE. Rupert Hughes. Harper, 1919. 73 pp., ill. III (K-4).
The Fairy Detective disguised in turn as a squirrel, a fish, a mouse, and an eagle, exposes certain wrongs committed against his furred and feathered friends.
FANCY, ANIMALS (kindness, friendliness).
- 72 C FAIRYLAND READER, THE. Edgar Dubs Shimer. Noble, 1923. 277 pp., ill., 33 s. III (K-4).
A collection which includes interesting versions of certain of the less common fairy tales.

- A Emperor's New Clothes, III (2-4).
SELF (sincerity, courage), VALUES (discrimination).
- C Drakesbill and His Friends, III (1-4).
FUN, COMRADES (coöperation).
- C Snow-White and the Seven Dwarfs, III (1-4).
FANCY, COMRADES (courtesy, service).
- D Carlos and the Magic Horse, II (K-3).
ACHIEVEMENT (persistence).
- D Clever Chang, III (2-4).
FANCY, ADVENTURE.
- D The Fairy Huntsman, III (1-4).
FANCY.
- D The Scarlet Blanket, III (1-4).
COMRADES (coöperation).

- 73 C GOLDEN GOBLET, THE. Jay T. Stocking. Pilgrim Press, 1914. 154 pp., ill., 9 s. III (1-4).

Modern symbolistic stories plainly written for moral instruction, yet retaining narrative interest.

OTHERS (consideration, helpfulness), SELF (sincerity), FANCY.

- 74 C GRIMM'S FAIRY TALES. James H. Fassett. Macmillan, 1904. 188 pp., 20 s. III (K-4).

A discriminating selection of tales from Grimm in textbook pocket edition.

- B The Four Musicians, III (2-5).
COMRADES (coöperation), DIFFICULTY (resourcefulness, courage), FUN.

74 C GRIMM'S FAIRY TALES — *Continued*

C Cinderella, III (K-3).

ADVERSITY (cheerfulness, patience), OTHERS (generosity).

C The Sleeping Beauty, III (2-4).

FANCY.

C Snow White and Rose Red, III (2-4).

OTHERS (helpfulness, courtesy, hospitality).

D The House in the Wood, III (2-4).

OTHERS (helpfulness, consideration).

D Mother Frost, III (2-4).

WORK (industry), OTHERS (consideration).

D Tom Thumb, III (1-4).

ADVENTURE, FANCY.

Note: This collection may also be found in the Children's Classics series by the same publisher: HOUSEHOLD TALES BY THE BROTHERS GRIMM. Lucy Crane. 269 pp., ill., 535.

75 C HERO FOLK OF ANCIENT BRITAIN. Sara E. Wiltse. Ginn, 1911. 128 pp., ill., 3 s. III (K-5).

English popular tales retold after the chap book versions.

TRADITION (English), ADVENTURE, FANCY.

C Jack the Giant Killer, IV (1-4).

ACHIEVEMENT (resourcefulness, initiative), ADVENTURE, COMMUNITY (service).

C Tom Thumb, III (2-5).

ADVENTURE, FANCY.

- 76 C INDIAN TALES FOR LITTLE FOLKS. W. S. Phillips. Nourse, 1914. 68 pp., ill., 10 s. III (K-4).

Stories originally designed to amuse and instruct the Indian child.

TRADITION (Am. Indian), OTHER PEOPLE.

- 77 C KITTY CAT TALES. Alice Van Leer Carrick. Lothrop, 1907. 237 pp., ill., 11 s. III (1-4).

Cat stories — all the familiar ones, together with some less well-known — told by the black cat Impty to his little mistress.

ADVENTURE, FANCY.

- 78 C LEGENDS OF NORSELAND. Mara L. Pratt. Educational, ——. 111 pp., ill. III (1-4).

Simplified versions of Norse stories, designed to acquaint the young child with the familiar characters of that mythology.

TRADITION (Scand.), ADVENTURE.

- 79 C LEGENDS OF THE RED CHILDREN. Mara L. Pratt. Am. Bk., 1897. 142 pp., ill. III (2-4).

A retelling of Indian legends giving a sympathetic interpretation of Indian life.

TRADITION (Am. Indian), RELIGIOUS VALUES.

- 80 C MERRY TALES. Eleanor L. and Ada M. Skinner. Am. Bk., 1915. 232 pp., ill., 28 s. III (2-5).

Sprightly and humorous stories drawn from little-known sources of myth and folk lore, which lose some force by adaptation.

B The Hillman and the Housewife, III (2-5).

FANCY, OTHERS (generosity, fair-dealing).

C The Brownie of Blednock, III (1-5).

FANCY, OTHERS (service), WORK (cheerfulness).

80 C MERRY TALES — *Continued*

C Castle Fortune, IV (2-5).

ACHIEVEMENT (industry, perseverance).

C Chanticleer, IV (2-5).

DANGER (prudence).

C The Story of Li'l' Hannibal, III (K-4).

WORK (cheerfulness, industry), FUN.

C The Three Wishes, IV (2-5).

FUN, SELF (self-control).

D The Clever Turtle, III (2-5).

DIFFICULTY (resourcefulness).

D The Overturned Cart, III (K-4).

FUN, FANCY, OTHERS (consideration).

81 C ON SHINY WINGS. Helen von Kolnitz Hyer. Marshall Jones, 1926. 127 pp., ill. III (2-4).

The Speed Imp and a little boy go adventuring in the Louisiana woods and incidentally learn much of natural history.

FANCY, ADVENTURE.

82 C PEGGY IN TOYLAND. Archibald Marshall. Dodd, 1920. 277 pp., ill. III (2-4).

A little girl's dream-visit to Toyland, where she finds exciting adventures, amusing inconsistencies, and object lessons in the virtues.

FUN, FANCY, COMMUNITY (loyalty, coöperation).

83 C PICTURE TALES FROM THE RUSSIAN. Valery Carrick. Stokes, 1920. 199 pp., ill. III (K-4).

Slight, pleasantly humorous stories in a quaint picture-book.

FANCY, FUN.

- 84 C MORE RUSSIAN PICTURE TALES. Valery Carrick. Stokes, 1920. 116 pp., ill. III (K-4).

For comment *see* PICTURE TALES FROM THE RUSSIAN (83).

FANCY, FUN.

- 85 C STILL MORE RUSSIAN PICTURE TALES. Valery Carrick. Stokes, 1922. 119 pp., ill. III (K-4).

For comment *see* PICTURE TALES FROM THE RUSSIAN (83).

FANCY, FUN.

- 86 C PLAYMATES IN PRINT. Edna Whitman. Nelson, 1926. 122 pp., ill., 27 s. III (K-4).

A carefully chosen group of stories and rhymes not usually found together.

- C Boots and His Brothers, III (1-4).

FUN, SELF (alertness).

- C The Bremen Town Musicians, III (1-4).

COMRADES (coöperation), DIFFICULTY (resourcefulness, courage).

- C The Elves and the Shoemaker, III (1-4).

OTHERS (consideration, service), WORK (industry).

- C The Fox That Traveled, III (1-4).

FANCY.

- C The Hedgehog and the Hare, III (1-4).

FUN.

- C The Rabbit and the Cocoanut, III (K-3).

DIFFICULTY (common sense, self-control).

- C Scrapefoot, III (1-4).

FUN.

86 C PLAYMATES IN PRINT — *Continued*

C The Sheep and the Pig Who Set Up House, III (2-4).
COMRADES (coöperation).

C Sleeping Beauty, III (2-4).
FANCY.

87 C STORY OF A SAWDUST DOLL. Laura Lee Hope. Grosset, 1920. 120 pp., ill. III (K-4).

Frolics of dolls and toys who leave the counters and shelves of Toy Town and come to life for a few hours.

FANCY, FUN.

88 C TALE OF CUFFY BEAR, THE. Arthur Scott Bailey. Grosset, 1915. 112 pp., ill. III (K-4).

A lively bear story which gives the child simple lessons in conduct.

FUN, PARENTS (obedience)

89 C TALES THAT NIMKO TOLD. Mary Brecht Pulver. Century, 1925. 119 pp., ill. III (1-4).

Amusing stories and clever verses told to a little boy by the fairy Nimko.

FUN, FANCY.

90 C TIRED TROLLEY CAR, THE. Beth A. Retner. Doubleday, 1926. 158 pp., ill., 9 s. III (2-4).

Clever, amusing little stories, much in the manner of Carl Sandburg's ROOTABAGA STORIES.

FUN, COMMONPLACE (fancy).

B The Tired Trolley Car, III (1-4).

SELF (contentment with one's lot), FUN.

C Little Billy Tick, III (2-5).

FUN, FANCY, SELF (honesty, independence).

- C The Wax Lady and the Window Dresser, IV (3-6).
FUN, FANCY.

- 91 C TWILIGHT FOLK TALES. Julia Darrow Cowles. Flanagan, 1924. 128 pp., ill., 23 s. III (K-4).

A collection of two types: dramatic adaptations of incidents in fiction and folk-lore, and versions of fairy tales which retain the moral values of their originals.

- B The Plowman Who Found Content, IV (2-5).
WORK (thrift, industry), SELF (self-reliance, contentment with one's lot), RELIGIOUS VALUES.
- C Little Ragged Stranger, III (2-4).
OTHERS (consideration, service), CHRISTMAS.
- C Little Sister Kindness and the Loving Stitches, III (1-4).
OTHERS (helpfulness, devotion), WORK (industry, contentment).
- D Evan and Ivan, III (2-4).
OTHERS (kindness, service, gratitude).
- D How the Queen of the Sky Gave Gifts to Men, III (2-4).
VALUES (discrimination), WORK (industry, thrift).
- D King Midas' Ears, III (2-4).
VALUES (discrimination), DIFFICULTY (self-control).
- D The Little Black One, III (2-4).
WORK (industry, cheerfulness), VALUES (discrimination).
- D The Miser of Takhoma, IV (3-5).
DESIRES (moderation), CONSEQUENCES (justice).
- D The Queen's Necklace, III (K-4).
OTHERS (service, self-sacrifice, consideration).

- 92 C VELVET PAWS AND SHINY EYES. Carol Cassidy Cole.
Sully, 1922. 152 pp., ill. III (1-4).

For comment see DOWNY WING AND SHARP EARS (70).
ANIMALS (interest).

- 93 C WHEN THE SANDMAN COMES. Gertrude Alice Kay.
Stanton and Van Vliet, 1916. 183 pp., ill. III
(1-4).

An account of adventures in Dreamland, where a child
meets many familiar storybook characters.

FANCY, COMRADES (friendliness).

- 94 C FAIRY TALES OF LONG AGO. Julia Darrow Cowles.
Flanagan, 1923. 127 pp., ill., 15 s. III (2-5).

Listed only as the source of the following two stories:

- B The Spring in the Valley, III (2-5).

OTHERS (consideration, sympathy, service), AU-
THORITY (responsibility).

- C The Miller's Daughter, III (2-5).

OTHERS (sympathy, consideration, unselfishness),
CONSEQUENCES (justice).

GRADE IV

- 95 ** ALICE'S ADVENTURES IN WONDERLAND in ALICE'S AD-
VENTURES IN WONDERLAND and THROUGH THE
LOOKING GLASS. Lewis Carroll, *pseud.* (Chas. L.
Dodgson). Jacobs, —. 333 pp., ill. IV (3-6).

The story of a well-behaved little English girl in a
world peopled with extraordinary creatures; a gravely
humorous book including excellent nonsense verse.

FUN, FANCY, HUMOR.

Note: Another attractive reprint of this book, with the

original Tenniel illustrations, is issued by Macmillan, 1924, 316 pp., ill. (Also in two volumes.)

- 96 * ANDERSEN'S FAIRY TALES. Hans Christian Andersen (Valdemar Paulsen, *tr.*). Rand, 1916. 286 pp., 22 s. IV (2-7).

This attractive edition of the Andersen stories is especially suitable for younger children.

- ** The Ugly Duckling, IV (3-7).

OTHERS (consideration, tolerance), ADVERSITY (patience, courage), IDEALS (aspiration).

- * The Emperor's New Clothes, VII (4-9).

SELF (courage, sincerity), VALUES (discrimination).

- * The Nightingale, V (4-7).

VALUES (discrimination, appreciation), RELIGIOUS VALUES.

- A The Steadfast Tin Soldier, IV (2-5).

ADVERSITY (courage), IDEALS (fidelity), FANCY.

- A The Wild Swans, IV (3-5).

COMRADES (devotion, self-sacrifice), ADVERSITY (fortitude).

- B The Bell, VI (5-8).

RELIGIOUS VALUES.

- B Thumbelina, III (K-4).

FANCY, OTHERS (service, consideration), ADVERSITY (patience).

- C Fortune's Overshoes, VI (5-8).

VALUES (discrimination), ADVENTURE.

- D The Beetle, V (4-7).

SELF (modesty, contentment), VALUES (discrimination).

96 * ANDERSEN'S FAIRY TALES — *Continued*

D The Darning Needle, IV (4-6).

SELF (modesty, self-appraisal, sincerity).

D Little Ida's Flowers, III (2-5).

FANCY.

D The Shepherdess and the Chimney Sweep, III (2-5).

FUN, FANCY.

97 * ARGOSY OF FABLES, AN. Frederic Taber Cooper. Stokes, 1921. 485 pp., ill. IV (3-8).

An ably edited anthology of fable wisdom, comprehensive in scope and discriminating in selection. Quarto volume richly illustrated with 24 full-page color-plates.

VALUES (discrimination), HUMOR.

98 * FABLES OF ÆSOP, THE. Joseph Jacobs. Macmillan, 1894. 220 pp., ill. IV (2-5).

A convenient edition of Æsop's fables with grotesque and pertinent illustrations; useful introduction and notes on sources.

VALUES (discrimination), HUMOR.

99 * GRANNY'S WONDERFUL CHAIR. Frances Browne. Macmillan, 1924. 184 pp., ill., 8 s. IV (3-6).

An attractive and substantial edition of this collection of charming, quaintly moral fairy tales.

B Christmas Cuckoo, IV (3-6).

WORK (industry), VALUES (discrimination), FANCY.

B The Greedy Shepherd, IV (3-5).

OTHERS (kindness, unselfishness), ANIMALS (consideration).

- B The Lords of the White and Grey Castle, IV (3-5).
COMRADES (generosity, loyalty, truthfulness),
ACHIEVEMENT (courage, endurance), ADVENTURE.
- B The Story of Merryminde, V (4-6).
VALUES (discrimination), RELIGIOUS VALUES.
- C Sour and Civil, IV (3-5).
DIFFICULTY (courage, resourcefulness), OTHERS
(courtesy, generosity), ADVENTURE.
- C The Story of Childe Charity, IV (3-5).
OTHERS (hospitality, unselfishness), ADVERSITY
(cheerfulness), FANCY.
- C The Story of Fairyfoot, IV (3-5).
FANCY, ADVENTURE.

Note: THE WONDERFUL CHAIR AND THE TALES IT TOLD.
Frances Browne. Heath, 1900. 192 pp., ill. The
original classroom edition with notes for teach-
ers.

- 100 * JUST SO STORIES. Rudyard Kipling. Doubleday, 1902.
249 pp., ill., 12 s. IV (3-7).

A group of stories fairly even in merit, all of which deal whimsically and imaginatively with the beginnings of things; characterized by playful humor, ingenious word-invention, and sympathetic understanding of the primitive mind.

IMAGINATION, KNOWLEDGE (curiosity), HUMOR.

- A The Cat That Walked by Himself, IV (3-7).
DIFFICULTY (resourcefulness, persistence), FRIENDS
(service, coöperation).
- A The Elephant's Child, III (K-8).
ADVENTURE, KNOWLEDGE (curiosity), HUMOR.

100 * JUST SO STORIES — *Continued*

- A How the Camel Got His Hump, IV (3-8).
 WORK (industry, cheerfulness, coöperation), OTHERS
 (service), HUMOR.
- C Beginning of the Armadillos, IV (3-6).
 AUTHORITY (obedience), HUMOR.
- C The Crab That Played with the Sea, V (4-7).
 COMMUNITY (coöperation), AUTHORITY (obedience).
- C How the Alphabet Was Made, VI (4-8).
 DIFFICULTY (ingenuity).
- C How the First Letter Was Written, V (4-8).
 DIFFICULTY (ingenuity), HUMOR.
- C How the Leopard Got His Spots, V (4-7).
 IMAGINATION, HUMOR.
- C How the Rhinoceros Got His Skin, III (K-5).
 IMAGINATION, HUMOR.
- C How the Whale Got His Throat, IV (3-7).
 IMAGINATION, HUMOR.

101 * LITTLE LAME PRINCE. D. M. Craik (Miss Mulock, *pseud.*). Rand, 1909. 121 pp., ill. IV (3-6).

The story of little Prince Dolor and his magic cloak, telling how, with the help of the fairy who is godmother to all children, he learned to endure affliction with cheerfulness and fortitude.

IMAGINATION, ADVERSITY (courage, self-reliance),
 IDEALS (aspiration), RELIGIOUS VALUES.

Note: The story is also included in a gift edition by the same publisher: ADVENTURES OF A BROWNIE AND OTHER STORIES, 1923, 282 pp., ill.

- 102 * LITTLE MATCH MAN. Luigi Barzini. Penn, 1923. 164 pp., ill. IV (3-7).

The fanciful tale of the heroism and self-sacrifice of a little match "man," the embodiment of the spirit of the sacred willow of Japan.

FANCY, FRIENDS (loyalty, self-sacrifice), DANGER (courage).

- 103 * THROUGH THE LOOKING GLASS in ALICE'S ADVENTURES IN WONDERLAND and THROUGH THE LOOKING GLASS. Lewis Carroll, *pseud.* (Chas. L. Dodgson). Jacobs, —. 333 pp., ill. IV (3-6).

For comment see ALICE'S ADVENTURES IN WONDERLAND (95).

FUN, FANCY, HUMOR.

- 104 * OLD SWEDISH FAIRY TALES. Anna Wahlenberg. Penn, 1925. 296 pp., ill., 18 s. IV (3-8).

A uniformly excellent collection of fairy tales, fresh in treatment and significant in content, with unusual and fascinating illustrations.

A Peter and the Witch of the Wood, IV (3-7).

SELF (courage, honor), DUTY (responsibility),
WORK (industry, contentment).

A THE PRINCE OF ENGALIEN, IV (3-6).

VALUES (discrimination), OTHERS (helpfulness,
unselfishness).

A The Singing Bell, V (4-7).

IDEALS (fidelity), FRIENDS (service, fair-dealing),
WORK (sincerity, skill).

B The Enchanted Forest, V (4-7).

VALUES (discrimination), SELF (modesty, sincerity).

104 * OLD SWEDISH FAIRY TALES — *Continued*

- B The Forest's Foster Daughter, III (2-4).

ANIMALS (kindness, consideration).

- B The Gold Ducat, IV (3-6).

SELF (honesty, modesty, sincerity), DUTY (courage, responsibility), WORK (industry, persistence).

- B Lazy Lena, IV (3-5).

WORK (industry, contentment).

- B The Sunshine Tree, IV (3-6).

VALUES (discrimination), OTHERS (fair-dealing, generosity), FANCY.

- C The Treacherous Island, IV (3-6).

FANCY.

- D The Green Coat, V (3-6).

WORK (industry, responsibility), SELF (modesty, sincerity).

- D The Mill and the Water Nymphs, IV (3-6).

WORK (cheerfulness, industry), FANCY.

- D The Moor Woman, IV (2-5).

FUN, FANCY.

- D The Soap Bubble, V (3-7).

FANCY.

- D The Sugar Temple, III (K-4).

SELF (honor, courage, responsibility), COMRADES (loyalty).

- D The Young Count's Heart, IV (3-5).

FANCY, HOME (affection, appreciation).

- 105 A ATLANTIC TREASURY OF CHILDHOOD STORIES, THE.
Mary D. Hutchinson Hodgkins. Little, 1924. 409
pp., ill., 54 s. IV (K-7).

A collection of fairy and folk tales, exceptionally well
told, vivid and humorous.

- B The Bremen Town Musicians, IV (3-5).

COMRADES (coöperation), DIFFICULTY (resourceful-
ness, courage).

- B The Cock, the Mouse, and the Little Red Hen,
II (K-4).

WORK (industry, cheerfulness), OTHERS (coöpera-
tion, courtesy).

- B The Elves, III (2-5).

OTHERS (consideration, service), WORK (industry).

- B The Fisherman and His Wife, V (3-6).

DESIRES (moderation), SELF (contentment with
one's lot).

- B The Gray Goat and the Fox, III (K-4).

FUN, FANCY, DANGER (alertness, resourcefulness).

- B The Hillman and the Housewife, IV (2-5).

FANCY, OTHERS (generosity, fair-dealing).

- B Little Snow-White, IV (2-5).

OTHERS (helpfulness, courtesy, hospitality).

- B The Miraculous Pitcher, V (3-6).

OTHERS (consideration, hospitality), RELIGIOUS
VALUES.

- B Murdoch's Rath, IV (3-6).

OTHERS (courtesy, honesty), DESIRES (moderation),
FUN.

- 105 A ATLANTIC TREASURY OF CHILDHOOD STORIES, THE —
Continued
- B Peter and Paul and Espen, the Cinder-Lad, III (2-4).
 FUN, SELF (alertness, intelligence).
- B Princess Finola and the Dwarf, V (4-7).
 OTHERS (service, fidelity), ACHIEVEMENT (courage, endurance).
- C Briar Rose, III (1-5).
 FANCY.
- C Cinderella, IV (2-5).
 ADVERSITY (cheerfulness, patience), OTHERS (consideration).
- C Drakestail, III (2-5).
 FUN, COMRADES (coöperation).
- C The Flight of the Beasts, III (2-4).
 DIFFICULTY (common sense, self-control).
- C The Pancake, III (K-4).
 FUN, FANCY.
- C The Story of Childe Charity, IV (3-5).
 OTHERS (hospitality, unselfishness), ADVERSITY (cheerfulness).
- C Three Billy Goats Bruse, II (K-3).
 FUN.
- C The Tramp and the Old Woman, V (4-7).
 FUN.
- D The Magic Pot, III (2-4).
 OTHERS (generosity), CONSEQUENCES (justice).

D The Twelve Wild Ducks, IV (3-5).

COMRADES (devotion), ADVERSITY (courage, persistence).

D Titty Mouse and Tatty Mouse, II (K-3).

FUN.

106 A BLUE FAIRY BOOK, THE. Andrew Lang. McKay, 1921. 303 pp., ill., 37 s. IV (2-6).

Certain of the more elaborate fairy tales faithfully and sympathetically adapted either from the originals or from standard versions. A very attractive edition, well illustrated.

** Beauty and the Beast, IV (3-6).

FRIENDS (fidelity), DUTY (obedience).

* Cinderella, IV (2-6).

ADVERSITY (cheerfulness, patience), OTHERS (consideration), SELF (gentleness, modesty).

B Voyage to Lilliput, V (4-6).

ADVENTURE, AUTHORITY (responsibility, justice).

C Aladdin and the Wonderful Lamp, IV (3-5).

FANCY.

C Goose Girl, IV (3-6).

ADVERSITY (patience, gentleness), FANCY.

C History of Whittington, IV (3-6).

ACHIEVEMENT (persistence).

C Jack the Giant Killer, IV (3-5).

ACHIEVEMENT (resourcefulness, initiative), ADVENTURE, COMMUNITY (service).

C Prince Darling, IV (3-6).

OTHERS (consideration), DIFFICULTY (self-control).

106 A BLUE FAIRY BOOK, THE — *Continued*

C Snow-White and Rose-Red, IV (3-6).

OTHERS (helpfulness, courtesy, hospitality).

C Why the Sea Is Salt, IV (3-5).

OTHERS (generosity, fair-dealing), DESIRES (moderation).

D The Bronze Ring, IV (2-5).

ADVENTURE, OTHERS (service, consideration).

D East o' the Sun and West o' the Moon, V (3-6).

ADVENTURE, ROMANCE.

D The Forty Thieves, IV (3-6).

DIFFICULTY (courage, resourcefulness).

D Hansel and Grettel, IV (2-5).

COMRADES (devotion), FANCY.

D Prince Hyacinth, IV (3-5).

SELF (self-appraisal), VALUES (discrimination).

D The Princess and the Glass Hill, IV (3-7).

FANCY, DANGER (courage, resourcefulness).

D Puss in Boots, III (2-4).

FUN, FANCY, COMRADES (loyalty).

D The White Cat, IV (2-5).

FANCY.

D The Yellow Dwarf, V (4-6).

FANCY, ROMANCE.

107 A BOOK OF FRIENDLY GIANTS, THE. Eunice Fuller. Century, 1914. 325 pp., ill., 12 s. IV (3-8).

A book presenting with genial good humor the fascination of beings too seldom met in the fairy world — kindly giants.

- B The Giant and the Herdboy, IV (3-6).
OTHERS (gratitude, kindness, service), SELF (contentment with one's lot).
- B The Giant's Pot, IV (3-5).
FUN, WORK (thoroughness, cheerfulness), OTHERS (friendliness).
- B The Giant Who Became a Saint, V (4-7).
OTHERS (service), SELF (humility), RELIGIOUS VALUES, DANGER (strength, courage).
The Cunning of Fin's Wife, IV (3-6).
DIFFICULTY (resourcefulness), FUN.
- C The Giant's Ship, IV (3-5).
COMRADES (coöperation, friendliness), FANCY.
- C The Giant Who Came Back, IV (3-6).
OTHERS (consideration, service).
- C How Jack Found the Giant Riverrath, IV (3-7).
DIFFICULTY (alertness, resourcefulness), OTHERS (coöperation), ACHIEVEMENT (courage, perseverance).
- C The Man Who Went to the Giant's Country, IV (3-6).
FANCY, ADVENTURE.

108 A EAST O' THE SUN AND WEST O' THE MOON. Gudrun Thorne-Thomsen. Row Peterson, 1912. 218 pp., ill., 22 s. IV (1-5).

Norwegian folk tales effectively simplified for the younger child.

TRADITION (Scand.).

- B Boots and His Brothers, III (2-4).
FUN, SELF (alertness, intelligence).

- 108 A EAST O' THE SUN AND WEST O' THE MOON — *Continued*
- B Why the Sea Is Salt, III (2-4).
OTHERS (generosity, fair-dealing), DESIRES (moderation).
- C The Husband Who Was to Mind the House, IV (3-6).
SELF (contentment with one's lot), FUN.
- C The Lad Who Went to the North Wind, IV (2-5).
OTHERS (fair-dealing, honesty).
- C The Pancake, II (K-2).
FUN, FANCY, DANGER (prudence).
- C The Parson and the Clerk, IV (3-6).
DIFFICULTY (resourcefulness, wit), FUN.
- C The Sheep and the Pig Who Set Up Housekeeping, III (K-4).
COMRADES (coöperation).
- C The Three Billy Goats Gruff, II (K-3).
FUN, FANCY.
- C The Twelve Wild Ducks, IV (3-5).
COMRADES (devotion), ADVERSITY (persistence, courage).
- D East o' the Sun and West o' the Moon, IV (2-5).
ADVENTURE, ROMANCE.
- D Gudbrand-on-the-Hillside, IV (3-6).
FUN.
- D Princess on the Glass Hill, IV (3-5).
FANCY, DANGER (courage, resourcefulness).
- D Reynard and the Cock, III (2-5).
FUN, DANGER (alertness, resourcefulness).

D The Squire's Bride, IV (3-5).

OTHERS (consideration, fair-dealing), FUN.

109 A FAIRY BOOK, THE. D. M. Craik (Miss Mulock, *pseud.*).
Nelson, —. 416 pp., ill., 35 s. IV (3-6).

English and continental fairy tales elaborately detailed, possessing an individual flavor; somewhat old-fashioned in the telling. A thoroughly attractive book.

* Cinderella, IV (K-5).

ADVERSITY (cheerfulness, patience), OTHERS (consideration).

B Beauty and the Beast, IV (2-6).

DUTY (obedience), FRIENDS (fidelity).

B The Bremen Town Musicians, III (2-5).

COMRADES (coöperation), DIFFICULTY (resourcefulness, courage).

B Little Snowdrop, IV (3-5).

FANCY, COMRADES (courtesy, service).

B Sleeping Beauty, IV (2-5).

FANCY.

C Jack the Giant Killer, IV (2-5).

ACHIEVEMENT (initiative, resourcefulness), ADVENTURE, COMMUNITY (service).

C Prince Cherry, V (4-6).

OTHERS (consideration, service), DIFFICULTY (self-control).

C Riquet with the Tuft, V (4-7).

OTHERS (honesty, fidelity), VALUES (discrimination).

109 A FAIRY BOOK, THE — *Continued*

C Snow-White and Rose-Red, IV (2-5).

OTHERS (helpfulness, courtesy, hospitality).

C Tom Thumb, IV (K-5).

ADVENTURE, FANCY.

C The Wolf and the Seven Young Goslings, III (2-4).

DANGER (resourcefulness, alertness).

D The Blue Bird, V (4-7).

FANCY, ROMANCE.

D Graciosa and Percinet, V (4-7).

FANCY, ROMANCE.

D Hind of the Forest, IV (3-6).

ROMANCE, FANCY.

D Jack and the Beanstalk, III (K-4).

ADVENTURE.

D Little One Eye, IV (3-5).

OTHERS (consideration).

D Prince with the Nose, V (4-6).

SELF (self-appraisal), VALUES (discrimination).

D Puss in Boots, IV (2-5).

FUN, FANCY, COMRADES (loyalty).

D The White Cat, V (4-7).

FANCY.

D The Yellow Dwarf, V (4-7).

FANCY, ROMANCE.

- 110 A FAIRY TALES, VOL. I. Marion Florence Lansing. Ginn, 1907. 180 pp., ill., 15 s. IV (2-5).

Simple, dignified, and authentic versions of the older fairy tales.

- * Beauty and the Beast, III (2-5).

DUTY (obedience), FRIENDS (fidelity).

- * Cinderella, III (2-5).

ADVERSITY (cheerfulness, patience), OTHERS (consideration).

- B The Steadfast Tin Soldier, III (2-5).

FANCY, ADVERSITY (courage), IDEALS (fidelity).

- C Peronella, IV (2-5).

SELF (contentment with one's lot), VALUES (discrimination).

- D Hans in Luck, IV (2-5).

FUN, DIFFICULTY (common sense).

- D Puss in Boots, IV (3-5).

FUN, FANCY, COMRADES (loyalty).

- 111 A FAIRY TALES, VOL. II. Marion Florence Lansing. Ginn, 1908. 180 pp., ill., 13 s. IV (K-7).

For comment *see* Vol. I, above.

- * The Emperor's New Clothes, V (4-7).

SELF (sincerity, courage), VALUES (discrimination).

- B The Elves and the Shoemaker, III (2-4).

OTHERS (consideration, service), WORK (industry).

- B The Fir Tree, IV (1-4).

SELF (contentment with one's lot), CHRISTMAS.

111 A FAIRY TALES, VOL. II — *Continued*

B The Sleeping Beauty in the Woods, III (K-5).

FANCY.

B Thumbelina, III (K-4).

FANCY, OTHERS (service, consideration), ADVERSITY (patience).

C Riquet with the Tuft, V (4-7).

OTHERS (honesty, fidelity), VALUES (discrimination).

C Snowdrop, IV (2-5).

FANCY, COMRADES (courtesy, service).

D The White Cat, III (K-5).

FANCY.

112 A FAIRY TALES CHILDREN LOVE. Charles Welsh. Dodge, 1910. 415 pp., ill., 45 s. IV (2-6).

Good versions, vigorous and fresh in style, preceded by an introduction that indicates the range and significance of the old folk-lore.

A The Elves and the Shoemaker, IV (K-5).

OTHERS (consideration, service), WORK (industry).

B Beauty and the Beast, IV (3-5).

FRIENDS (fidelity), DUTY (obedience).

B Cinderella, III (K-4).

ADVERSITY (cheerfulness, patience), OTHERS (consideration).

B The Sleeping Beauty in the Wood, III (K-4).

FANCY.

- B Thumbelina, IV (2-4).
OTHERS (consideration, service), ADVERSITY (patience), FANCY.
- C Aladdin, or The Wonderful Lamp, V (4-7).
FANCY.
- C History of Jack the Giant Killer, IV (3-5).
COMMUNITY (service), ADVENTURE, ACHIEVEMENT (resourcefulness, initiative).
- C History of Tom Thumb, IV (1-4).
FANCY, ADVENTURE.
- C Peronella, IV (4-6).
SELF (contentment with one's lot), VALUES (discrimination).
- C Prince Cherry, V (4-6).
OTHERS (service, consideration), DIFFICULTY (self-control).
- C Riquet with the Tuft, V (4-7).
OTHERS (honesty, fidelity), VALUES (discrimination).
- C Story of Fairyfoot, V (4-6).
FANCY, ADVENTURE.
- C The Three Wishes, IV (3-5).
SELF (self-control), FUN.
- C The Twelve Brothers, IV (3-5).
COMRADES (devotion), ADVERSITY (courage, perseverance).
- D Hansel and Gretel, IV (2-5).
COMRADES (devotion), FANCY.

112 A FAIRY TALES CHILDREN LOVE — *Continued*

D Jack and the Beanstalk, IV (K-4).

ADVENTURE.

D Mother Hulda, IV (3-5).

WORK (industry, cheerfulness), OTHERS (consideration).

D The Nose, IV (2-5).

ADVERSITY (resourcefulness), OTHERS (honesty), FUN.

D One Eye, Two Eyes, Three Eyes, IV (2-5).

OTHERS (consideration).

D The Snow Queen, V (4-6).

COMRADES (fidelity), IDEALS (devotion), VALUES (discrimination), FANCY.

D The White Cat, IV (2-5).

FANCY.

113 A FORTY FAMOUS FAIRY TALES. —, Putnam, 1912. 392 pp., ill., 40 s. IV (2-7).

Well-known fairy tales based on the best versions, vigorous in treatment and incident.

* Beauty and the Beast, IV (2-6).

FRIENDS (fidelity), DUTY (obedience).

* Cinderella, or The Little Glass Slipper, IV (3-6).

ADVERSITY (cheerfulness, patience), OTHERS (consideration).

* The Story of the Emperor's New Clothes, VII (5-9).

SELF (sincerity, courage), VALUES (discrimination).

- A The Steadfast Tin Soldier, IV (3-5).
FANCY, ADVERSITY (courage), IDEALS (fidelity).
- B The Three Little Pigs, II (K-3).
DIFFICULTY (alertness, resourcefulness), FANCY.
- C Henny Penny, II (K-3).
FUN, DIFFICULTY (common sense, prudence).
- C History of Jack the Giant Killer, IV (3-5).
ACHIEVEMENT (resourcefulness, initiative), ADVENTURE, COMMUNITY (service).
- C History of Tom Thumb, III (1-4).
FANCY, ADVENTURE.
- C King John and the Abbot of Canterbury, IV (3-5).
DIFFICULTY (resourcefulness, wit), HUMOR.
- C The Six Swans, IV (3-5).
COMRADES (devotion), ADVERSITY (courage).
- C Snowdrop, IV (3-5).
FANCY, COMRADES (courtesy, service).
- C The Story of Sigurd, V (4-7).
ROMANCE, ADVENTURE.
- C The Story of the Three Bears, III (K-4).
OTHERS (courtesy, consideration), FANCY.
- C The Twelve Brothers, IV (3-5).
COMRADES (devotion), ADVERSITY (courage, perseverance).
- C The Wise Men of Gotham, V (3-7).
FUN, DIFFICULTY (common sense).

113 A FORTY FAMOUS FAIRY TALES — *Continued*

D Hansel and Grettel, IV (2-5).

COMRADES (devotion), FANCY.

D Hudden and Dudden and Donald O'Neary, IV (2-5).

FUN.

D Jack and the Beanstalk, III (K-5).

ADVENTURE.

D Jack the Cunning Thief, IV (2-5).

FUN.

D The Master Cat, or Puss in Boots, III (1-5).

FUN, FANCY, COMRADES (loyalty).

D Spindle, Shuttle, and Needle, IV (3-5).

WORK (industry), SELF (modesty).

D Titty Mouse and Tatty Mouse, II (K-3).

FUN.

114 A GOCKEL, HINKEL, AND GACKELEIA. Klemens Brentano.
Silver, 1914. 200 pp., ill. IV (2-5).

A story of the ever-changing fortunes of a devoted family and their two noble fowls, told with regard for homely detail and humorous incident.

FRIENDS (fidelity, helpfulness), SELF (contentment with one's lot), HOME (attachment), COMMONPLACE (interest).

115 A HOLLOW TREE AND DEEPWOODS BOOK, THE. Albert
Bigelow Paine. Harper, 1900. 271 pp., ill. IV
(K-6).

Animal characters convincingly presented in a series of humorous and wholesome stories.

FUN, COMRADES (coöperation, friendliness), DANGER (prudence).

- 115x A HOUSEHOLD STORIES from the COLLECTION of the BROTHERS GRIMM, Lucy Crane, *tr.* Macmillan, 1926. 269 pp., ill., 52. s. IV (3-6).

An unusually large collection of the Grimm tales with droll and fanciful illustrations in black and white, reprinted from those in the original Crane edition.

TRADITION (German).

- * The Fisherman and His Wife, IV (3-7).
SELF (contentment with one's lot), DESIRES (moderation).
- A The Elves, IV (2-5).
OTHERS (consideration, service), WORK (industry).
- B The Bremen Town Musicians, IV (3-6).
COMRADES (coöperation), DIFFICULTY (resourcefulness, courage), FUN.
- C The Goose Girl, IV (3-6).
ADVERSITY (patience, gentleness), FANCY.
- C Hansel and Grethel, III (2-5).
COMRADES (devotion), FANCY.
- C The Six Swans, IV (3-5).
COMRADES (devotion), ADVERSITY (courage).
- C The Sleeping Beauty, IV (3-5).
FANCY.
- C Tom Thumb, IV (3-5).
FANCY, ADVENTURE.
- C The Wolf and the Seven Little Goats, III (K-4).
DANGER (resourcefulness, alertness).
- D Fred and Kate, IV (3-7).
FUN, DIFFICULTY (common sense).

- 116 A JATAKA TALES OF INDIA, THE. Ellen C. Babbitt. Century, 1912. 92 pp., ill., 18 s. IV (1-6).

Forceful stories and fables in which animals possessing human qualities are made the exponents of virtue. An adaptation for children which still retains some of the Oriental atmosphere.

TRADITION (Oriental), VALUES (discrimination).

- A The Banyan Deer, III (2-5).

OTHERS (self-sacrifice), RELIGIOUS VALUES, COMMUNITY (service).

- A The Ox Who Won the Forfeit, III (2-4).

ANIMALS (kindness, gentleness).

- A The Quarrel of the Quails, IV (3-7).

COMMUNITY (coöperation), DIFFICULTY (resourcefulness).

- B The Measure of Rice, IV (3-7).

OTHERS (honesty, sincerity), DUTY (responsibility).

- B The Merchant of Seri, IV (3-6).

OTHERS (honesty, fair-dealing), CONSEQUENCES (justice).

- C The Sandy Road, IV (3-7).

DIFFICULTY (persistence), AUTHORITY (responsibility).

- 117 A KING PENGUIN. Richard Henry Horne. Macmillan, 1925. 95 pp., ill. IV (3-6).

A story of the South Sea Isles, quietly humorous and rich in apt moral observations; amusingly illustrated; a reprint of a mid-nineteenth century story.

SELF (integrity, honor), COMMUNITY (sacrifice, service), FRIENDS (fidelity, justice).

- 118 A KNEE-HIGH TO A GRASSHOPPER. Anne and Dillwyn Parrish. Macmillan, 1923. 209 pp., ill. IV (3-6).

A lively story relating the adventures of Little Man, who leaves the grown-up world to live with friendly animals and fairies; humorous illustrations.

FUN, COMRADES (friendliness, kindness), HOME (affection).

- 119 A MAGIC FISHBONE, THE. Charles Dickens. Warne, 1886. Ill. IV (2-5).

A rollicking story with a good, although not dominant, moral situation; amusingly illustrated.

FUN, HOME (helpfulness, cheerfulness), SELF (self-reliance, modesty).

- 120 A MEMOIRS OF A LONDON DOLL. Richard Henry Horne (Mrs. Fairstar, *pseud.*). Macmillan, 1922. 174 pp., ill. IV (2-5).

An old story, revived, relating the varied experiences of a wooden doll in the London of a hundred years ago; a good picture of life at that period as seen by the little Maria Poppet.

ADVENTURE, OTHERS (kindness, friendliness), SELF (adaptability).

- 121 A PINOCCHIO IN AFRICA. Angelo Patri, *tr.* (Cherubini). Ginn, 1911. 152 pp., ill. IV (3-5).

An exciting nonsense tale relating the adventures of the popular juvenile hero, Pinocchio, in the land of the cannibals; *see* PINOCCHIO, THE ADVENTURES OF A MARIONETTE (237).

FUN, ADVENTURE, SELF (common sense).

- 122 A POPULAR STORIES. The Brothers Grimm. Oxford, 1915. 403 pp., ill., 55 s. IV (3-6).

A translation preserving the rugged strength of the original. A standard collection of Grimm's tales first

printed in 1823 with preface and notes on sources and parallels.

TRADITION (German).

- * The Fisherman and His Wife, IV (3-7).

SELF (contentment with one's lot), DESIRES (moderation).

- A The Elves and the Shoemaker, IV (2-5).

OTHERS (consideration, service), WORK (industry).

- B Ashputtel, III (2-5).

ADVERSITY (cheerfulness, patience), OTHERS (generosity).

- B Snow-Drop, IV (3-6).

FANCY, COMRADES (courtesy, service).

- B The Travelling Musicians, IV (3-6).

COMRADES (coöperation), DIFFICULTY (resourcefulness, courage), FUN.

- C The Goose Girl, IV (3-6).

ADVERSITY (patience, gentleness), FANCY.

- C Rosebud, IV (3-5).

FANCY.

- C Tom Thumb, IV (3-5).

FANCY, ADVENTURE.

- C The Water of Life, IV (3-6).

ACHIEVEMENT (persistence, courage), OTHERS (courtesy, good-will).

- D Frederick and Catherine, IV (3-7).

FUN, DIFFICULTY (common sense).

- D Hans and his Wife Grettel, IV (3-6).

FUN.

- D Hansel and Grettel, IV (3-5).
COMRADES (devotion), FANCY.
- D King Grisly-Beard, IV (3-5).
OTHERS (courtesy, service), WORK (responsibility, skill).
- D The Lady and the Lion, IV (3-6).
COMRADES (fidelity), ADVERSITY (courage).
- D Mother Holle, IV (3-5).
WORK (industry, cheerfulness), OTHERS (consideration).
- D Old Sultan, IV (3-5).
FRIENDS (coöperation), DIFFICULTY (resourcefulness).
- D Roland and Maybird, IV (3-5).
ADVERSITY (cheerfulness, resourcefulness), COMRADES (fidelity).
- D The Seven Ravens, IV (3-4).
COMRADES (devotion), ADVERSITY (courage, perseverance).

- 123 A ROOTABAGA STORIES. Carl Sandburg. Harcourt, 1922.
230 pp., ill. IV (2-6).

A unique collection of stories in which elements of the familiar, the commonplace, even of the vulgar and colloquial, are whimsically combined and sublimated. A fantastic and humorous book with scattered passages of genuine beauty and pathos, written in a rhythmical and arresting prose.

FUN, FANCY, OTHERS (sympathy), COMMONPLACE (appreciation).

- 124 A RUMPTY-DUDGET'S TOWER. Julian Hawthorne. Stokes, 1925. 72 pp., ill. IV (1-5).

The adventures of three children who free themselves and the country from the power of the wicked dwarf, Rumpty-Dudget; a timely revival of an early favorite.

ACHIEVEMENT (courage, endurance, self-sacrifice), SELF (modesty, unselfishness), FANCY.

- 125 A STOKES' WONDER BOOK OF FAIRY TALES. Elisabeth Vernon Quinn. Stokes, 1917. 347 pp., ill., 43 s. IV (K-7).

The familiar fairy tales attractively told, and skillfully adapted to the interests of the modern child.

** The Ugly Duckling, IV (3-7).

OTHERS (consideration, tolerance), ADVERSITY (patience, courage), IDEALS (aspiration).

A Beauty and the Beast, IV (3-6).

DUTY (obedience), FRIENDS (fidelity).

B Cinderella, III (2-5).

ADVERSITY (cheerfulness, patience), OTHERS (consideration).

B Elves and the Shoemaker, IV (K-5).

OTHERS (consideration, service), WORK (industry).

B Little Snow White, IV (2-5).

FANCY, COMRADES (courtesy, service).

B The Sleeping Beauty, III (2-6).

FANCY.

B The Three Bears, II (K-4).

OTHERS (courtesy, consideration), FANCY.

- B The Travelling Musicians, III (2-5).
COMRADES (coöperation), DIFFICULTY (resourcefulness, courage), FUN.
- B The Wild Swans, IV (3-6).
COMRADES (devotion), ADVERSITY (courage, endurance).
- C Aladdin or the Wonderful Lamp, IV (3-6).
FANCY.
- C Dick Whittington, III (2-4).
ACHIEVEMENT (persistence).
- C The Goose Girl, IV (3-6).
ADVERSITY (patience, gentleness), FANCY.
- C Hansel and Gretel, III (2-5).
COMRADES (devotion), FANCY.
- C Jack the Giant Killer, III (2-4).
ACHIEVEMENT (initiative, resourcefulness), COMMUNITY (service).
- C Little Black Sambo, II (K-3).
FUN, FANCY.
- C Rose Red and Rose White, III (2-5).
OTHERS (helpfulness, courtesy, hospitality).
- C Tale of Peter Rabbit, II (K-3).
FUN, PARENTS (obedience).
- C Tom Thumb, III (2-5).
FANCY, ADVENTURE.

125 A STOKES' WONDER BOOK OF FAIRY TALES — *Continued*

C What the Goodman Does Is Sure to Be Right, V (4-7).

FUN.

D Ali Baba, IV (3-6).

DIFFICULTY (courage, resourcefulness).

D Jack and the Beanstalk, III (2-5).

ADVENTURE.

126 A WATER BABIES, THE. Charles Kingsley (J. H. Stickney, ed.). Ginn, 1916. 273 pp., ill. IV (3-5).

A modern fairy tale essentially appealing in plot and incident; simplified for younger children by the omission of many of the discursive passages and remarks characteristic of the author. Prepared as a school text.

FANCY, IDEALS (aspiration), RELIGIOUS VALUES.

127 B BLUE SWORDSMAN, THE. Gertrude Crownfield. Dutton, 1924. 260 pp., ill. IV (3-6).

A fantasy of the fire in which Prince Blue Flame wins the Princess after romantic adventures with the Goblins on the Desert of Ash.

FANCY, ACHIEVEMENT (perseverance, courage), ROMANCE.

128 B BOOK OF LEGENDS, THE. Horace E. Scudder. Houghton, 1899. 79 pp., 18 s. IV (4-7).

Mediæval and early Christian legends which present fundamental situations of right and wrong and at the same time help to create a cultural background for the child.

TRADITION (Mediæval).

B The Proud King, V (3-7).

SELF (self-appraisal, humility), RELIGIOUS VALUES.

C The Legend of St. Christopher, V (4-7).

IDEALS (aspiration), OTHERS (service), DANGER (strength, courage).

- 129 B BUBBLELOON. Edith Keeley Stokely. Doran, 1926. 201 pp., ill. IV (1-5).

An exciting story of the adventures of a group of playmates in a fantastic realm of the imagination, similar in design to stories like the WIZARD OF OZ.

FUN, FANCY, COMRADES (coöperation, helpfulness).

- 130 B CHILDREN'S BLUE BIRD. Madame Maurice Maeterlinck. Dodd, 1913. 182 pp. ill. IV (2-6).

A story adaptation of the stage fantasy, intended to familiarize younger children with the theme and situations of the original; attractive in make-up.

FANCY, VALUES (discrimination).

- 131 B CHILD'S HANSEL AND GRETEL. Norreys J. O'Connor. Stokes, 1909. 75 pp., ill. IV (2-5).

A story based upon the German opera, an elaboration of the popular fairy tale; interspersed rhymes, and illustrations in color.

LITERARY TRADITION, FANCY, ADVENTURE.

- 132 B CHINESE FABLES AND FOLK STORIES. Mary Hayes Davis and Chow-Leung. Am. Bk., 1908. 214 pp., ill. IV (3-10).

An early English collection of Chinese fables indicating the Chinese point of view and introducing the child to Oriental ideals of conduct and manner of living.

TRADITION (Oriental).

- 133 B CRICKET OF CARADOR, THE. Joseph Alger and Ogden Nash. Doubleday, 1925. 165 pp., ill. IV (3-6).

An adventure of fun and comradeship between a little girl and the absurdly wise Cricket of Carador.

FUN, FANCY, ADVENTURE, COMRADES (friendliness, coöperation).

- 134 B DAVID BLAIZE AND THE BLUE DOOR. E. F. Benson. Doran, 1916. 217 pp., ill. IV (3-5).

The exciting and somewhat involved adventures of a small boy who found under his pillow a door to the "real" world.

FUN, FANCY.

- 135 B DAVY AND THE GOBLIN. Charles E. Carryl. Houghton, 1884. 160 pp., ill. IV (3-6).

The story of a little boy who takes a dream journey with a goblin; similar in treatment to ALICE IN WONDERLAND.

FANCY, FUN, SELF (alertness).

- 136 B DREAM COACH, THE. Anne and Dillwyn Parrish. Macmillan, 1924. 143 pp., ill. IV (2-6).

The experiences of four children who traveled in the Dream Coach for a fare of forty winks, to the land of no-one-knows-where.

FANCY, OTHERS (consideration, service).

- 137 B ENGLISH FAIRY TALES. Joseph Jacobs. Putnam, 1898. 277 pp., ill., 43 s. IV (2-6).

Peasant versions of old tales, given color and atmosphere through dialect and folk-humor.

TRADITION (English).

- B The Story of the Three Little Pigs, III (1-4).

DIFFICULTY (resourcefulness, alertness), FANCY.

- C Cap o' Rushes, IV (3-6).
PARENTS (devotion), OTHERS (consideration).
- C Henny-Penny, II (K-3).
DIFFICULTY (prudence, common sense).
- C The History of Tom Thumb, IV (3-5).
FANCY, ADVENTURE.
- C Jack the Giant Killer, IV (3-5).
COMMUNITY (service), ACHIEVEMENT (resourcefulness, initiative), ADVENTURE.
- C Johnny Cake, II (1-3).
FUN, FANCY, DANGER (prudence).
- C The Story of the Three Bears, III (2-4).
OTHERS (courtesy, consideration), FANCY.
- C Whittington and His Cat, IV (3-5).
ACHIEVEMENT (persistence).
- D The Cat and the Mouse, II (K-3).
FUN.
- D Childe Rowland, IV (3-6).
ACHIEVEMENT (courage, purposefulness), FANCY.
- D Jack and the Beanstalk, IV (3-5).
ADVENTURE.
- D The Old Woman and Her Pig, II (1-3).
FUN.
- D Titty Mouse and Tatty Mouse, II (K-3).
FUN.

- 138 B **FLYING CARPET, THE.** Cynthia Asquith, *ed.* Scribner, 1925. 200 pp., ill., 34 s. IV (K-6).

A British compilation of verse, fairy tales, and other stories for children by distinguished contemporary writers.

FUN, FANCY.

- C The Bargain Shop, VI (4-10).

VALUES (discrimination).

- D Doctor Dolittle Meets a Londoner in Paris, V (3-6).

HUMOR, FRIENDS (coöperation), DIFFICULTY (resourcefulness).

- D Theophania, V (4-7).

HUMOR, DIFFICULTY (resourcefulness).

- 139 B **FOLK TALES FROM THE RUSSIAN.** Verra de Blumenthal. Rand, 1903. 147 pp., ill., 9 s. IV (3-6).

Readable stories which transfer into English the Russian folk-spirit.

TRADITION (Slavic), ADVENTURE, OTHERS (courtesy, consideration).

- C Baba Yaga, IV (3-6).

OTHERS (service, kindness, obedience), ADVERSITY (cheerfulness).

- C Dimian the Peasant, IV (3-6).

OTHERS (sincerity, gratitude, consideration).

- C Father Frost, IV (3-6).

OTHERS (gentleness, courtesy), CONSEQUENCES (justice).

- 140 B GUIDE TO CAPER, A. Thomas Bodkin. Doran, 1924. 89 pp., ill. IV (2-5)

Pictures of various places of interest in Caper, the fabulous city of the Ursors, with mock-serious comment and exposition by the author; an unusual book likely to prove attractive to the imaginative child.

FANCY, FUN.

- 141 B INDIAN LEGENDS. Johanna R. M. Lyback. Lyons & Carnahan, 1925. 355 pp., ill. IV (3-6).

Indian place and nature tradition, conveniently classified into geographical divisions; attractively illustrated.

TRADITION (Am. Indian).

- 142 B JOURNEY TO THE GARDEN GATE, A. Ralph M. Townshend. Houghton, 1919. 127 pp., ill. IV (3-5).

Story of a little girl who fell through the small end of a telescope, and her perilous adventures among the insect people in her own front yard.

FANCY, ADVENTURE, FUN.

- 143 B LITTLE BLUE MAN, THE. Guiseppi Fanciulli. Houghton, 1926. 198 pp., ill. IV (2-5).

The story of a picture-post-card man and his numerous adventures; similar to PINOCCHIO in conception and to Andersen's fairy tales in treatment.

FANCY, ADVENTURE, HUMOR.

- 144 B LITTLE MR. THIMBLEFINGER. Joel Chandler Harris. Houghton, 1894. 230 pp., ill. IV (2-5).

Original fairy tales, together with folk tales of the Uncle Remus type, set in a new story framework.

FUN, FANCY, ADVENTURE.

Note: Most of these stories are to be found also in the Riverside Literature Series, HARRIS' LITTLE MR. THIMBLEFINGER STORIES, Houghton, 1894, 164 pp., ill., 14s.

- 145 B MANABOZHO. Maude Radford Warren. Rand, 1918.
132 pp., ill. IV (2-6).

Indian ideas and characteristics as reflected in stories of Manabozho, a guiding tribal spirit.

TRADITION (Am. Indian).

- 146 B MISS MUFFET'S CHRISTMAS PARTY. Samuel McChord Crothers. Houghton, 1902. 106 pp., ill. IV (3-6).

A pleasant fantasy in which old story-book favorites are brought together under unusual circumstances; a mild satire on juvenile literature of the old-fashioned didactic type.

FUN, FANCY, HUMOR.

- 147 B MORE JATAKA TALES. Ellen C. Babbitt. Century, 1922. 94 pp. ill. IV (1-6).

For comment *see* JATAKA TALES (116).

TRADITION (Oriental), VALUES (discrimination).

- 148 B MR. RABBIT AT HOME. Joel Chandler Harris. Houghton, 1923. 304 pp., ill., 24 s. IV (3-6).

The stories heard by the children in their second visit to little Mr. Thimblefinger's country. *See* LITTLE MR. THIMBLEFINGER (144).

FUN, FANCY.

- B Fate of the Diddypawn, IV (2-5).

WORK (initiative, zeal), SELF (self-reliance, contentment with one's lot), OTHERS (consideration).

- B The Mountain of Gold, IV (3-5).

VALUES (discrimination), SELF (contentment with one's lot, sincerity), WORK (industry).

- 149 B NUMBER ONE JOY STREET. W. J. de la Mare and Others.
Appleton, 1923. 220 pp., ill., 25 s. IV (K-6).
For comment *see* THE FLYING CARPET (138).
FUN, FANCY.
- C The Open Door, VII (6-10).
OTHERS (friendliness, fair-dealing, self-sacrifice).
- C Tom Cobble, V (3-7).
FUN, VALUES (discrimination).
- D Hollow Tree Store, II (1-3).
OTHERS (fair-dealing), DIFFICULTY (resourcefulness), FUN.
- D The Man in the Moon, IV (2-5).
FUN, FANCY.
- D Puck's Magic, IV (3-6).
DIFFICULTY (perseverance), FANCY.
- D Toffee Boy, II (1-3).
FUN.
- 150 B NUMBER TWO JOY STREET. G. K. Chesterton and
Others. Appleton, 1924. 220 pp., ill., 26 s. IV
(K-6).
For comment *see* THE FLYING CARPET (138).
FUN, FANCY.
- C Mishy the Surf-Baby, III (1-4).
FANCY, COMRADES (faithfulness, helpfulness).
- C A Thing to Be Explained, IV (3-6).
VALUES (discrimination), FANCY.
- D The Magic Casements, V (4-6).
FANCY.

150 B NUMBER TWO JOY STREET — *Continued*

D The Ram and the Leopard, II (1-3).

FUN.

D Red Pepper, IV (3-5).

OTHERS (helpfulness, self-sacrifice).

151 B NUMBER THREE JOY STREET. W. J. de la Mare, and Others. Appleton, 1925. ill. IV (K-6).

For comment see THE FLYING CARPET (138).

FUN, FANCY.

152 B NUMBER FOUR JOY STREET. W. J. de la Mare and Others. Appleton, 1926. 228 pp., ill. IV (K-6).

For comment see THE FLYING CARPET (138).

FUN, FANCY.

153 B PALACE MADE BY MUSIC, THE. Raymond MacDonald Alden. Bobbs, 1910. ill. IV (3-6).

The mystic story of how the harmonies of many musicians built a king's palace.

IDEALS (aspiration), RELIGIOUS VALUES, FANCY.

154 B POOR CECCO. Margery Williams Bianco. Doran, 1925. 175 pp., ill. IV (2-5).

The story of the adventures of a capable little wooden dog and other inhabitants of the toy cupboard; a lively and individual story, attractively illustrated.

FANCY, COMRADES (loyalty, helpfulness), DIFFICULTY (cheerfulness, courage).

155 B PUNCH AND ROBINETTA. Ethel May Gate. Yale Press, 1923. 119 pp., ill., 5 s. IV (3-6).

Stories similar in type to TALES OF THE ENCHANTED ISLES (160); attractively illustrated with silhouette drawings.

- B The Fairy Shoemaker, IV (3-6).

CONSEQUENCES (justice), ROMANCE, OTHERS (consideration, fair-dealing).

- B The Tapestry Prince, V (4-6).

ACHIEVEMENT (perseverance, courage), DUTY (responsibility), ROMANCE.

- D The Princess Dyonetia, V (4-6).

ADVENTURE, OTHERS (service).

- D Punch and Robinetta, IV (3-6).

ADVENTURE, ROMANCE.

- D The Two Poor Seamstresses, V (4-6).

COMRADES (fidelity, service), VALUES (discrimination).

- 156 B QUEEN ZIXI OF IX. L. Frank Baum. Century, 1922. 303 pp., ill. IV (3-6).

A story similar in character and treatment to the WIZARD OF OZ series; for further comment see THE WIZARD OF OZ (45).

FANCY, FUN, COMRADES (courtesy, coöperation, forbearance).

- 157 B ROOTABAGA PIGEONS. Carl Sandburg. Harcourt, 1923. 218 pp., ill. IV (3-7).

For comment see ROOTABAGA STORIES (123).

FUN, FANCY, IMAGINATION.

- 158 B SANDMAN'S FOREST, THE. Louis Dodge. Scribner, 1918. 293 pp., ill. IV (2-6).

An amusing fantasy in which a little boy meets with strange adventures among the animals of a dream forest.

FUN, FANCY.

- 159 B SINGING FEATHERS. Theodore A. Harper. Penn, 1925.
288 pp., ill. IV (2-6).

The experiences of David, the Mushroom Boy, and his companions in the world of "Skriggleboggle real," during a holiday at Smuggler's Cove.

FANCY, ADVENTURE, COMRADES (consideration, loyalty).

- 160 B TALES FROM THE ENCHANTED ISLES. Ethel May Gate.
Yale Press, 1926. 119 pp., ill., 7 s. IV (3-6).

Modern fairy tales of magic and adventure in which virtue is rewarded and ideals are realized.

- C The King's Sceptre, V (4-6).

VALUES (discrimination), DUTY (responsibility).

- C The Lamp from Fairy Land, IV (4-6).

SELF (modesty, industry), VALUES (discrimination), ROMANCE.

- C The Singing Water, V (4-6).

WORK (skill, enthusiasm), OTHERS (consideration, fair-dealing), CONSEQUENCES (justice).

- C The Tree of Stone, V (4-6).

ACHIEVEMENT (courage, purposefulness), DUTY (honor, responsibility), IDEALS (aspiration).

- C The Enchanted Galleon, IV (3-6).

ADVENTURE, OTHERS (consideration).

- C Proper and Right, V (4-6).

ADVENTURE, OTHERS (fair-dealing), ROMANCE.

- 161 B TOMMY TROT'S VISIT TO SANTA CLAUS. Thomas Nelson
Page. Scribner, 1891. 81 pp., ill. IV (3-6).

A pleasant presentation of certain simple truths important for the younger child to learn.

FANCY, OTHERS (unselfishness), CHRISTMAS.

- 162 B TORTOISE AND THE GEESE AND OTHER FABLES OF BIDPAI, THE. Maude Barrows Dutton. Houghton, 1908. 125 pp., ill. IV (3-7).
Indian fables, simple, direct, and stimulating.
CONSEQUENCES (justice), TRADITION (Oriental).
- 163 B WONDER TALES FROM CHINA SEAS. Frances Jenkins Olcott. Longmans, 1925. 238 pp., ill., 39 s. IV (3-7).
Tales from Old China which preserve the Oriental atmosphere and the magic of its appeal.
TRADITION (Oriental), OTHER PEOPLE, FANCY.
C The Night of Colored Lanterns, V (4-6).
ROMANCE, FUN.
- 164 C CHILDREN'S FAIRY LAND, THE. H. M. Olcott, ed. Holt, 1919. 189 pp., ill. IV (2-5).
Much abbreviated adaptations of the tales of Mme. d'Aulnoy; pleasant illustrations in silhouette.
FANCY, ROMANCE.
- 165 C CHINESE FAIRY STORIES. Norman H. Pitman. Crowell, 1910. 183 pp., ill. IV (3-9).
Moralistic fairy tales adapted to the background of the American child.
OTHER PEOPLE.
C Lo-Sun, The Blind Boy, IV (3-7).
OTHERS (self-sacrifice, generosity, helpfulness).
- 166 C CITY THAT NEVER WAS REACHED, THE. Jay T. Stocking. Pilgrim Press, 1911. 153 pp., 9 s. IV (3-6).
Fanciful stories, echoing familiar themes, with an undercurrent of allegory.
FANCY, ADVENTURE, IDEALS (aspiration).
C The Golden Horse and His Rider, III (2-5).
ACHIEVEMENT (persistence, fortitude), ADVENTURE.

- 167 C COUNTERPANE FAIRY, THE. Katharine Pyle. Dutton, 1923. 191 pp., ill. IV (2-5).

Simple fairy tales presented through an appealing story device.

FANCY, OTHERS (consideration, courtesy).

- 168 C CZECHOSLOVAK FAIRY TALES. Parker Fillmore. Harcourt, 1910. 243 pp., ill. IV (3-6).

Unusual stories from Czech, Slovakian, and Moravian sources retold for American children; quaint decorations in black and white.

TRADITION (Slavic).

- 169 C ENGLISH FAIRY TALES. Flora Annie Steel. Macmillan, 1918. 363 pp., ill., 41 s. IV (3-6).

Folk tales based on standard versions, related in a modern, colloquial style.

- B The Three Little Pigs, II (K-4).

DANGER (alertness, resourcefulness), FANCY.

- C Cap o' Rushes, IV (3-5).

PARENTS (devotion), OTHERS (consideration).

- C Henny Penny, II (K-3).

FUN, DIFFICULTY (common sense).

- C Dick Whittington and His Cat, IV (3-5).

ACHIEVEMENT (persistence).

- C Jack the Giant Killer, IV (3-5).

ACHIEVEMENT (resourcefulness, initiative), COMMUNITY (service).

- C The True History of Sir Thomas Thumb, IV (3-5).

FANCY, ADVENTURE.

- D Jack and the Beanstalk, IV (3-5).

ADVENTURE.

- D The Old Woman and Her Pig, III (1-4).

FUN, FANCY.

- D Titty Mouse and Tatty Mouse, II (K-3).

FUN.

- D The Wee Bannock, III (1-3).

FUN, FANCY, DANGER (prudence).

- 170 C FAIRY TALES OF ALL NATIONS. Logan Marshall. Winston, 1911. 260 pp., ill. IV (3-6).

Tales from numerous sources giving undue prominence to the adventurous and more gruesome motifs in folk lore.

ADVENTURE, FANCY.

- 171 C FAIRY STORIES RETOLD FROM ST. NICHOLAS. Century, 1906. 192 pp., ill., 16 s. IV (3-6).

Modern fairy tales and rhymes written largely to illustrate the more practical virtues.

- B The Wish Ring, V (4-8).

WORK (industry, thrift), VALUES (discrimination),
SELF (self-reliance, contentment with one's lot),
RELIGIOUS VALUES.

- C A Spanish Tale Told in the Spanish Way, V (4-7).

WORK (industry, contentment), DESIRES (moderation).

- D The Ten Little Dwarfs, V (4-8).

WORK (industry, cheerfulness), DUTY (conscientiousness), HOME (coöperation).

- 172 C FAMOUS LEGENDS. Emeline C. Crommelin. Century, 1904. 181 pp., ill. IV (3-7).

Legends of the Middle Ages simplified in form; fragmentary and didactic, but stimulating.

TRADITION (Mediæval).

- 173 C FILLMORE FOLK TALES. Wilhelmina Harper, *ed.* Harcourt, 1921. 222 pp., ill. IV (3-7).

A collection of the more interesting stories in Parker Fillmore's two books of Finnish and Jugoslavic fairy tales, MIGHTY MIKKO (300) and THE LAUGHING PRINCE.

ADVENTURE, ROMANCE, TRADITION (Slavic).

- 174 C FIRELIGHT FAIRY BOOK. Henry B. Beston. Little, 1919. 258 pp., ill. IV (3-6).

Modern stories presenting the usual fairy-tale motifs in new combinations.

ADVENTURE, FANCY.

- 175 C FRENCH FAIRY TALES. M. Cary. Crowell, 1919. 287 pp., ill. IV (3-6).

Folk stories collected from the peasants of the French provinces, offering interesting variants of the well-known fairy tales.

TRADITION (French).

- 176 C GERMAN HOUSEHOLD TALES. The Brothers Grimm. Houghton, 1897. 241 pp., ill., 40 s. IV (3-6).

A selection of Grimm stories told simply and dramatically, presented in a conveniently small, well-printed volume.

TRADITION (German).

- B Bremen Town Musicians, III (2-5).

COMRADES (coöperation), DIFFICULTY (resourcefulness, courage).

- C Snow-White and Rose-Red, III (3-6).
OTHERS (helpfulness, courtesy, hospitality).
- C The Water of Life, IV (3-6).
ACHIEVEMENT (persistence, courage), OTHERS (courtesy, good-will).
- C The Wolf and the Seven Little Kids, III (K-4).
DANGER (resourcefulness, alertness).
- D The Hut in the Wood, III (1-5).
ANIMALS (kindness), OTHERS (consideration, helpfulness) WORK (industry, cheerfulness).
- D Little Snow-White, IV (3-5).
FANCY, COMRADES (courtesy, service).
- D Mother Holle, IV (3-5).
WORK (industry, cheerfulness), OTHERS (consideration), SELF (modesty).
- D Old Sultan, III (1-4).
FRIENDS (coöperation), DANGER (resourcefulness).
- D The Singing, Soaring Lark, IV (3-5).
COMRADES (faithfulness), ADVERSITY (courage).
- D The Spindle, the Shuttle, the Needle, V (2-5).
WORK (industry), SELF (modesty).

- 177 C GREAT OPERA STORIES. Millicent S. Bender. Macmillan 1912. 186 pp., ill. IV (4-6).

Prose versions of six operas, simply and effectively told.
LITERARY TRADITION.

- 178 C HAWAII, THE RAINBOW LAND (Part II, "Folk Tales"). Katherine Pope. Crowell, 1924. IV (3-6).

A literary treatment concerned with contemporary Hawaiian versions of certain of the old legends.

TRADITION (Polynesian).

- 179 C HOUSEHOLD FAIRY TALES. The Brothers Grimm.
Burt, ——. 374 pp., ill., 61 s. IV (3-7).

An edition that includes, besides the usual favorites, other Grimm stories neither so familiar nor so desirable for children's reading.

TRADITION (German).

- B Cinderella, IV (2-5).

ADVERSITY (cheerfulness, patience), OTHERS (consideration).

- B The Fisherman and His Wife, V (4-8).

SELF (contentment with one's lot), DESIRES (moderation).

- B The Industrious Manikins, IV (2-5).

OTHERS (consideration, service), WORK (industry).

- B The Town Musicians, III (2-5).

COMRADES (coöperation), DIFFICULTY (resourcefulness, courage).

- C Little Thumb, III (2-5).

FANCY, ADVENTURE.

- C The Magic Mirror, IV (3-5).

FANCY, COMRADES (courtesy, service).

- C May Blossom, III (2-5).

FANCY.

- C Wolf and the Seven Young Kids, III (K-4).

DANGER (alertness, resourcefulness).

- D Hansel and Grettel, IV (2-5).

COMRADES (devotion), FANCY.

- D King Roughbeard, V (4-6).

OTHERS (courtesy, service), SELF (modesty), WORK (responsibility, skill).

- 180 C IN FAIRYLAND. Louey Chisholm. Putnam, 1922.
211 pp., ill., 26 s. IV (K-6).

A collection largely made up of familiar fairy and nursery tales, adapted by the author.

- C Snow-White and Rose-Red, IV (2-5).

OTHERS (helpfulness, courtesy, hospitality).

- C The Three Bears, II (K-3).

OTHERS (courtesy, consideration), FANCY.

- C The Three Little Pigs, II (K-3).

DIFFICULTY (alertness, resourcefulness), FANCY.

- C The Wanderings of Arasmon, V (4-8).

OTHERS (self-sacrifice, service), IDEALS (devotion),
RELIGIOUS VALUES.

- 181 C IN THE DAYS OF GIANTS. Abbie Farwell Brown.
Houghton, 1902. 259 pp., ill. IV (3-6).

Stories emphasizing the popular features of Norse mythology.

TRADITION (Scand.).

- 182 C INDIAN HERO TALES. Gilbert L. Wilson. Am. Bk.,
1916. 203 pp., ill. IV (3-6).

A story sequence faithfully drawn from Indian sources and supplemented by glossary and notes.

TRADITION (Am. Indian).

- 183 C INDIAN LEGENDS RETOLD. Elaine Goodale Eastman.
Little, 1919. 161 pp., ill. IV (3-6).

Tales gathered from the legendary material of numerous tribes, preserving the old traditions.

TRADITION (Am. Indian).

- 184 C LANG FAIRY BOOKS, THE. Andrew Lang, *ed.* Longmans. IV (3-6).

A group of books each made up of stories based on those in Mr. Lang's color series; attractive in binding; relatively small in size with large print, and therefore suitable for a slightly younger child than the original series. For a characterization of the stories themselves see the comment on the LANG FAIRY BOOKS (294).

FANCY, ADVENTURE, ROMANCE.

THE BLUE PARROT AND OTHER STORIES. 1923. 238 pp.

THE ELF MAIDEN AND OTHER STORIES. 1926. 196 pp.

THE GOLDEN MERMAID AND OTHER STORIES. 1924. 196 pp.

THE INVISIBLE PRINCE AND OTHER STORIES. 1919. 190 pp.

THE KING OF THE WATERFALLS AND OTHER STORIES. 1923. 240 pp.

LITTLE KING LOC AND OTHER STORIES. 1923. 240 pp.

THE MAGIC BOOK AND OTHER STORIES. 1923. 192 pp.

THE MARVELLOUS MUSICIAN AND OTHER STORIES. 1909. 253 pp.

THE SATIN SURGEON AND OTHER STORIES. 1923. 192 pp.

THE SNAKE PRINCE AND OTHER STORIES. 1923. 192 pp.

- 185 C MORE ENGLISH FAIRY TALES. Joseph Jacobs. Putnam, 1904. 268 pp., ill., 44 s. IV (3-7).

Traditional stories of the English peasants, preserving their humor and quaint expressions.

TRADITION (English), FUN.

- C The Hedley Kow, IV (3-5).

SELF (contentment with one's lot), HUMOR.

C King John and the Abbot of Canterbury, IV (3-5).
DIFFICULTY (resourcefulness, wit), HUMOR.

C The Three Wishes, IV (3-5).
SELF (self-control), HUMOR.

C Wise Men of Gotham, IV (3-7).
VALUES (discrimination), SELF (alertness, common sense), HUMOR.

186 C MR. WIND AND MADAM RAIN. Paul de Musset (Emily Makepeace, *tr.*). Putnam. ——. 150 pp., ill. IV (3-6).

A modern French fairy tale, introducing two fascinating nature personifications.

FANCY.

187 C NORWEGIAN FAIRY TALES. Asbjørnsen and Moe (Helen and John Gade, *trs.*). Oxford, 1924. 247 pp., ill., 34 s. IV (3-7).

Racy, imaginative, and boisterous tales from Norwegian peasant tradition.

TRADITION (Scand.).

B The Housemouse and the Fieldmouse, III (2-5).
SELF (contentment with one's lot), VALUES (discrimination).

C Parson and Sexton, V (4-7).
DIFFICULTY (resourcefulness, wit), HUMOR.

C The Ram and the Pig Who Went into the Woods to Live by Themselves, IV (2-5).
COMRADES (coöperation).

D The Rich Farmer's Wife, IV (3-6).
FUN.

- 188 C OLD GREEK STORIES. James Baldwin. Am. Bk., 1895. 208 pp., ill. IV (3-6).

Simple versions of stories from Greek mythology, modern in tone.

TRADITION (Classic).

- 189 C OLD INDIAN LEGENDS. Zitkala-Sa. Ginn, 1901. 165 pp., ill. IV (3-5).

Stories of the crafty spider-fairy, Iktomi, and other traditional figures in the Dakota tribal legends.

TRADITION (Am. Indian).

- 190 C OLD WORLD WONDER STORIES. M. V. O'Shea. Heath, 1901. 97 pp., ill., 4 s. IV (3-6).

Four traditional English tales competently adapted from standard versions.

TRADITION (English).

- C Tom Thumb, IV (3-5).

FANCY, ADVENTURE.

- C Whittington and His Cat, IV (3-5).

ACHIEVEMENT (persistence).

- D Jack the Giant Killer, IV (2-5).

ACHIEVEMENT (resourcefulness, initiative), ADVENTURE, COMMUNITY (service).

- 191 C ONE-FOOTED FAIRY, THE. Alice Brown. Houghton, 1911. 182 pp., ill., 13 s. IV (2-6).

A group of modern fairy stories with an individual flavor, partly cynical and humorous, partly fanciful.

- B The Little Brown Hen, IV (3-6).

FRIENDS (loyalty), WORK (industry), VALUES (discrimination).

- C The Gradual Fairy, III (2-5).
PARENTS (obedience), FUN.
- C How Gladheart Went to Court, IV (3-6).
VALUES (discrimination), RELIGIOUS VALUES, SELF (simplicity, contentment with one's lot).
- C Perizad and Perizada, IV (2-5).
COMRADES (unselfishness, devotion), DESIRES (moderation).
- C Peter the Simple, V (3-6).
SELF (simplicity, independence), VALUES (discrimination).
- D Rosebloom and Thornbloom, V (4-6).
SELF (common sense), ROMANCE.
- D The Wonderful Tapestry, V (4-7).
SELF (sincerity, cheerfulness), OTHERS (kindness, honesty).

- 192 C OUTLOOK FAIRY BOOK, THE. Laura Winnington. Macmillan, 1919. 313 pp., ill. IV (3-6).

Fairy stories from different European sources, many of them somewhat old-fashioned and little reprinted. A judicious selection also of the older fairy verse.

ADVENTURE, FANCY.

- 193 C SHOEMAKER'S APRON, THE. Parker Fillmore. Harcourt, 1920. 280 pp., ill. IV (K-7).

Czechoslovakian fairy tales of trickery, in which Death and the Devil are represented as good-natured individuals, a little more stupid than the men who traffic with them.

HUMOR, DIFFICULTY (resourcefulness, wit), TRADITION (Slavic).

- 194 C SILESIAN FOLK TALES. James Lee and James Cary.
Am. Bk., 1915. 180 pp., ill. IV (3-7).

Favorite Silesian stories dealing with the hero-trickster, Rübezahl who, as shown here, delights both in making mischief and in punishing evil and rewarding virtue.

TRADITION (German), OTHERS (consideration, fair-dealing), CONSEQUENCES (justice).

- 195 C TALES OF FOLK AND FAIRIES. Katharine Pyle. Little, 1919. 288 pp., ill. IV (2-7).

Unusual stories, retold with an appreciation of their dramatic value.

FANCY, ADVENTURE, ROMANCE.

- B The History of Ali Cogia, V (4-7).

OTHERS (fidelity, justice), AUTHORITY (responsibility), SELF (judgment, alertness).

- 196 C TALES OF MOTHER GOOSE, THE. Charles Perrault (Charles Welsh, *tr.*). Heath, 1901. 87 pp., ill., 8 s. IV (3-5).

An authentic translation of eight Perrault stories, the seventeenth century originals for many versions of familiar fairy tales.

- * Cinderella, or The Little Glass Slipper, IV (3-5).

ADVERSITY (cheerfulness, patience), OTHERS (consideration).

- C Riquet of the Tuft, V (4-7).

VALUES (discrimination), OTHERS (honesty, fidelity).

- D Little Thumb, IV (3-5).

DANGER (resourcefulness, courage, initiative),
FANCY, ADVENTURE.

- 197 C TALES OF WONDER AND MAGIC. Katharine Pyle. Little, 1920. 314 pp., ill., 15 s. IV (3-7).
A book which shows appreciation of the adventure, imagination, and high daring of the old tales.
ROMANCE, ADVENTURE.
- B The Enchanted Waterfall, IV (2-7).
PARENTS (devotion), OTHERS (kindness).
- C The Twelve Months, IV (3-7).
CONSEQUENCES (justice).
- 198 C TAYTAY'S MEMORIES. Elizabeth DeHuff. Harcourt, 1924. 255 pp., ill. IV (3-7).
For comment see TAYTAY'S TALES (199).
TRADITION (Am. Indian).
- 199 C TAYTAY'S TALES. Elizabeth DeHuff. Harcourt, 1922. 213 pp., ill. IV (3-7).
A collection of brief and simple Navaho and Pueblo Indian stories obtained at first hand.
TRADITION (Am. Indian).
- 200 C WONDER TALES FROM WINDMILL LANDS. Frances Jenkins Olcott. Longmans, 1926. 238 pp., ill. IV (3-6).
Tales reflecting characteristics and customs of Dutch people.
TRADITION (German), FUN, OTHER PEOPLE.
- C There Was an Old Wifey, II (K-3).
FUN.
- C The Most Magnificent Cook of All, IV (2-5).
FUN, DIFFICULTY (common sense).
- C Three Meals Shorten the Day, III (2-4).
FUN.

- 201 C ENCHANTED LAND, THE. Louey Chisholm. Stokes, 1906. 211 pp., ill. 16 s. IV (3-6).

A varied collection, including several significant stories.

- B The Toy Princess, V (4-7).

SELF (sincerity, cheerfulness, self-reliance), VALUES (discrimination).

- C Heart of Princess Joan, V (3-7).

ACHIEVEMENT (persistence, courage), IDEALS (loyalty), ROMANCE.

- C Magic Candles, VI (5-7).

OTHERS (generosity, unselfishness), FANCY.

- C The Pedlar's Pack, IV (2-5).

COMRADES (coöperation, harmony), SELF (honor).

- 202 D POPULAR FAIRY TALES, THE. The Brothers Grimm. Burt, ——. 397 pp., ill. 69 s. IV (2-7).

TRADITION (German).

Listed as the source of the following stories :

- C The Fairy's Two Gifts, IV (3-6).

OTHERS (hospitality, courtesy), DESIRES (moderation), CONSEQUENCES (justice).

- C The House in the Wood, IV (2-6).

OTHERS (service), ANIMALS (consideration).

- C Snow-White and Rose-Red, IV (2-5).

OTHERS (helpfulness, courtesy, hospitality).

- C Water of Life, IV (3-6).

ACHIEVEMENT (persistence, courage), OTHERS (courtesy, good-will).

D One Eye, Two Eyes, Three Eyes, IV (2-5).

OTHERS (consideration).

D The Spindle, the Needle, and the Shuttle, IV (3-5).

WORK (industry), SELF (modesty).

203

FLAMP AND OTHER STORIES, THE. ‡ E. V. Lucas. Stokes, 1927. 145 pp., ill., 3 s. IV (3-6).

D The Flamp, IV (3-6).

OTHERS (friendliness), FUN.

204

HAPPY HOLIDAYS. ‡ Frances G. Wickes. Rand, 1921. 353 pp., ill. 83 s. IV (3-8).

A The Worker in Sandalwood, VI (4-9).

WORK (idealism), RELIGIOUS VALUES.

B The Stone Cutter, V (3-7).

SELF (contentment with one's lot), VALUES (discrimination).

C The Bishop's Valentine, VI (5-8)

OTHERS (service, kindness), VALUES (discernment), RELIGIOUS VALUES.

C Dust Under the Rug, III (2-5).

OTHERS (helpfulness), WORK (conscientiousness).

C The Selfish Giant, VII (6-9).

VALUES (discernment), RELIGIOUS VALUES.

C Story of Li'l Hannibal, III (K-4).

FUN, WORK (cheerfulness, industry).

C Brownie of Blednock, III (1-5).

FANCY, OTHERS (service), WORK (cheerfulness).

‡ This book, since it contains a very small percentage of fairy tale material, has not been considered as a whole.

- 205 HOWELLS STORY BOOK, THE.† Mary E. Burt and Mildred Howells. Scribner, 1900. 161 pp., ill. IV (2-5).

C Christmas Every Day, IV (2-5).

FUN, DESIRES (moderation), CHRISTMAS.

C The Pony Engine and the Pacific Express, IV (2-5).

FUN, FANCY.

GRADE V

- 206 ** AT THE BACK OF THE NORTH WIND. George MacDonald. McKay, 1919. 342 pp., ill. V (3-8).

The idealized story of a child, the beautiful North Wind who visits him, and the strange country at her back; poetically conceived and competently written.

IMAGINATION, HOME (love, service), WORK (responsibility), IDEALS (aspiration), RELIGIOUS VALUES.

- 207 ** HONEY-BEE. Anatole France. Dodd, 1925. 168 pp., ill. V (3-8).

A distinguished modern fairy tale — exquisite in workmanship, tender, graceful, charming.

IMAGINATION, ADVENTURE, ROMANCE, VALUES (discrimination), RELIGIOUS VALUES.

- 208 ** KING OF THE GOLDEN RIVER, THE. John Ruskin. Heath, 1900. 57 pp., ill. V (4-8).

A modern fairy tale showing the regenerative power of love and possessing the simplicity and effectiveness of an old folk tale.

OTHERS (hospitality, service, self-sacrifice), VALUES (discrimination), IMAGINATION, RELIGIOUS VALUES.

† This book, since it contains a very small percentage of fairy tale material, has not been considered as a whole.

- 209 ** PRINCESS AND THE GOBLIN, THE. George MacDonald.
McKay, 1920. 203 pp., ill. V (2-6).

An exciting story with overtones of idealism and poetic beauty, simply and effectively told.

IMAGINATION, ADVENTURE, SELF (courage, honor),
IDEALS (aspiration).

- 210 ** STORY OF DOCTOR DOLITTLE, THE. Hugh Lofting.
Stokes, 1920. 180 pp., ill. V (3-9).

Exhilarating stories concerned with the doings of a wise and generous little doctor and the interesting animal creatures who love him.

HUMOR, ADVENTURE, ACHIEVEMENT (patience, resourcefulness), FRIENDS (understanding, generosity) ANIMALS (consideration).

- 211 ** VOYAGES OF DOCTOR DOLITTLE, THE. Hugh Lofting.
Stokes, 1922. 364 pp., ill. V (4-7).

For comment *see* THE STORY OF DOCTOR DOLITTLE (210).

HUMOR, ADVENTURE, ACHIEVEMENT (patience, resourcefulness), FRIENDS (understanding, generosity), ANIMALS (consideration).

- 212 ** WONDER TALES OF THE WORLD. Constance Smedley Armfield. Harcourt, 1920. 271 pp., ill., 17 s. V (3-8).

Folk tales from many lands strengthened and transfigured in the retelling; a stimulating collection of stories emphasizing ideals of beautiful and simple living.

- ** Cap o' Rushes, IV (3-6).

WORK (contentment, industry, independence),
COMMONPLACE (appreciation), VALUES (discrimination).

212 ** WONDER TALES OF THE WORLD. — *Continued*

- * The Cattle That Came, V (4-8).
 WORK (industry, contentment), OTHERS (unselfishness, coöperation), RELIGIOUS VALUES, COMMONPLACE (vision, appreciation).
- * He Who Asks Little Receives Much, V (4-8).
 COMMONPLACE (appreciation, vision), OTHERS (generosity, hospitality), VALUES (perception).
- A The Chess Players, VI (4-8).
 WORK (skill, independence, vision), VALUES (perception).
- A Fitna and the Cow, VI (4-8).
 FRIENDS (honesty, loyalty), ACHIEVEMENT (courage, perseverance), VALUES (perception).
- A How Opportunity Came, VI (5-8).
 VALUES (discrimination), IDEALS (vision).
- A The Princess Who Lived in a Kailyard, V (3-7).
 DIFFICULTY (courage, independence, cheerfulness), WORK (industry, thrift), HUMOR.
- B The Birds Who Befriended a King, VI (4-8).
 VALUES (discrimination).
- B The Food That Belonged to All, V (3-7).
 VALUES (perception), OTHERS (generosity, hospitality).
- B Lazy Taro, V (3-6).
 WORK (industry), DUTY (responsibility), VALUES (perception).
- B The Seven Sheepfolds, VI (4-8).
 OTHERS (service), RELIGIOUS VALUES, WORK (contentment, industry), COMMONPLACE (appreciation, vision).

B The Little Cabin Boy, V (3-7).

ADVENTURE, OTHERS (courtesy, helpfulness), WORK (industry, contentment).

C The Boys Who Left Trouble Behind, V (4-7).

DIFFICULTY (courage, cheerfulness), OTHERS (appreciation).

C The Clever Companions, V (4-7).

SELF (modesty), WORK (purposefulness, coöperation, industry).

C The Prince and the Eagle, V (4-8).

ADVENTURE, DANGER (courage).

C The Talkative Sparrow, IV (3-6).

OTHERS (kindness, generosity).

C Tom of the Goatskin, IV (3-6).

FUN, ADVENTURE, OTHERS (friendliness).

213 * **DOCTOR DOLITTLE'S CIRCUS.** Hugh Lofting. Stokes, 1924. 379 pp., ill. V (3-9).

For comment *see* THE STORY OF DOCTOR DOLITTLE (210).

HUMOR, ADVENTURE, ACHIEVEMENT (patience, resourcefulness), FRIENDS (understanding, generosity), ANIMALS (consideration).

214 * **DOCTOR DOLITTLE'S POST OFFICE.** Hugh Lofting. Stokes, 1923. 359 pp., ill. V (3-7).

For comment *see* THE STORY OF DOCTOR DOLITTLE (210).

HUMOR, ADVENTURE, ACHIEVEMENT (patience, resourcefulness), FRIENDS (understanding, generosity), ANIMALS (consideration).

- 215 * DOCTOR DOLITTLE'S ZOO. Hugh Lofting. Stokes, 1925.
338 pp., ill. V (3-9).

For comment see THE STORY OF DOCTOR DOLITTLE (210).

HUMOR, ADVENTURE, ACHIEVEMENT (patience, resourcefulness), FRIENDS (understanding, generosity), ANIMALS (consideration).

- 216 ■ FAIRY TALES AND OTHER STORIES. Hans Christian Andersen (W. A. and J. K. Craigie, *trs.*). Oxford, 1914. 663 pp., ill., 60 s. V (3-9).

Sixty tales from Andersen, carefully selected, for the most part from those stories which successfully keep the child's point of view. A good translation, ably edited.

- ** The Ugly Duckling, V (3-7).

ADVERSITY (patience, courage), OTHERS (consideration, tolerance), IDEALS (aspiration).

- * The Emperor's New Clothes, VI (5-9).

SELF (sincerity, courage), VALUES (discrimination).

- * The Nightingale, VI (5-9).

VALUES (discrimination, appreciation), RELIGIOUS VALUES.

- A The Hardy Tin Soldier, IV (3-5).

ADVERSITY (courage, patience), IDEALS (fidelity), FANCY.

- B The Fir Tree, IV (3-5).

SELF (contentment with one's lot), CHRISTMAS.

- B Thumbelina, IV (2-4).

FANCY, OTHERS (service, consideration), ADVERSITY (patience).

- C The Candles, IV (3-5).

SELF (contentment with one's lot).

- C The Goblin and the Huckster, VIII (7-12).
VALUES (discrimination, appreciation), SELF (sincerity).
- C The Goloshes of Fortune, VI (5-8).
VALUES (discrimination), ADVENTURE.
- C The Old Street Lamp, V (4-7).
OTHERS (understanding, helpfulness), FRIENDS (loyalty).
- D The Darning Needle, V (4-7).
SELF (modesty, self-appraisal, sincerity).
- D The Flax, V (4-6).
SELF (contentment with one's lot).
- D Jack the Dullard, V (3-6).
FUN, DIFFICULTY (resourcefulness).
- D Little Ida's Flowers, IV (2-5).
FANCY.
- D The Shepherdess and the Chimney Sweep, IV (3-5).
FANCY, FUN.
- D The Swineherd, V (4-7).
VALUES (discrimination), SELF (sincerity).

- 217 * LITTLE BOY LOST, A. W. H. Hudson. Knopf, 1920.
187 pp., ill. V (3-7).

The story of a child lost in a country of hills and desert, swamp and jungle, and of his nostalgic longing for the sea; an imaginative tale, of high literary excellence, based upon the author's memories of his own childhood in South America.

IMAGINATION, ADVENTURE, DANGER (self-reliance, fearlessness).

- 218 * **PETER PAN AND WENDY.** James M. Barrie. Scribner, 1911. 185 pp., ill. V (3-8).

The adventures of Peter Pan and the Darling children with the fairies, Red Indians, and pirates who people the Neverland ; whimsical, wistful, humorous.

FANCY, FUN, ADVENTURE.

- 219 * **SOME MERRY ADVENTURES OF ROBIN HOOD.** Howard Pyle. Scribner, 1902. 176 pp., ill. V (4-7).

Certain portions of the author's earlier **ROBIN HOOD** (363), presented in a convenient and inexpensive edition.

TRADITION (English), ADVENTURE, COMRADES (fellowship, loyalty).

- 220 * **TALES OF TROY AND GREECE.** Andrew Lang. Longmans, 1907. 287 pp., ill. V (4-9).

An excellent treatment of the Homeric stories and certain pre-Homeric legends, for younger children ; vivid, detailed, accurate, and entertaining.

TRADITION (Classic), ADVENTURE.

- 221 * **THREE MULLA-MULGARS, THE.** Walter de la Mare. Knopf, 1910. 275 pp., ill. V (4-8).

The haunting story of the little mulgar, Ummanodda, and his quest for the magic gardens of Tishmar ; a serious and beautiful book, unusual in theme and treatment.

IMAGINATION, ACHIEVEMENT (aspiration, patience, courage), COMRADES (loyalty).

- 222 * **WATER-BABIES, THE.** Charles Kingsley. Houghton, ——. 319 pp., ill. V (4-7).

A modern fairy tale, essentially appealing in conception and incident, a book attractive in illustration and in general make-up.

FANCY, IDEALS (aspiration).

- 223 * WONDER BOOK AND TANGLEWOOD TALES, A. Nathaniel Hawthorne. Oxford, 1914. 440 pp., ill., 12 s. V (4-8).

A romantic interpretation of old Greek tales — one of the early attempts to give to classic myths a literary treatment suitable for children.

TRADITION (Classic), ACHIEVEMENT (aspiration), FANCY, ADVENTURE.

A The Golden Touch, V (3-6).

DESIRES (moderation), VALUES (discrimination), RELIGIOUS VALUES.

B The Miraculous Pitcher, V (3-6).

OTHERS (consideration, hospitality), RELIGIOUS VALUES.

- 224 A BLACK BEAUTY. Anna Sewell. Altemus, — 250 pp., ill. V (4-8).

A book which has outlived its original purpose, but remains an interesting story, important as a contribution to the literature of the humanitarian movement.

ANIMALS (kindness, sympathy).

- 225 A CHILDREN WHO FOLLOWED THE PIPER, THE. Padraic, Colum. Macmillan, 1922. 152 pp., ill. V (3-6).

An account of what happened to the children who followed the Pied Piper into the land of the old gods and how only three returned, with much difficulty, to the land of men.

COMRADES (loyalty), ACHIEVEMENT (courage, persistence), FANCY.

- 226 A CHILDREN'S MUNCHAUSEN, THE. John Martin, ed. Houghton, 1921. 185 pp., ill. V (4-8).

Fabulous adventures told in the first person with extravagant humor and subtle irony; 14-point type, and illustrations in color.

IMAGINATION, ADVENTURE, HUMOR, LITERARY TRADITION.

- 227 A CUCKOO CLOCK AND THE TAPESTRY ROOM, THE. Mrs. Molesworth. Macmillan, 1893. 207 pp., ill. V (4-7).

Two old-fashioned tales each relating the imaginative adventures of two lonely children in a fairy-world.

FANCY, OTHERS (courtesy, friendliness).

- 228 A DOCTOR DOLITTLE'S CARAVAN. Hugh Lofting. Stokes, 1926. 342 pp., ill. V (3-8).

For comment see THE STORY OF DOCTOR DOLITTLE (210).

HUMOR, ADVENTURE, ACHIEVEMENT (patience, resourcefulness), FRIENDS (understanding, generosity), ANIMALS (consideration).

- 229 A FLYING KING OF KURIO, THE. William Rose Benét. Doran, 1926. 289 pp., ill. V (4-7).

A wholesome story of imaginative adventure and intrigue; two very nice children, bandits, aeroplanes, and interplanetary 'bus lines, and the kindly Mr. and Mrs. Tractable, King and Queen of Kurio.

ADVENTURE, FUN, FANCY.

- 230 A GARDEN OF THE PLYNCK, THE. Karl Wilson Baker. Yale Press, 1920. 112 pp., ill. V (4-7).

The fantastic and charming confusion of a little girl's mind as a sympathetic and poetically-minded elder sees it; a delightful and richly imaginative story.

FANCY, ADVENTURE.

- 231 A GREEN WILLOW. Grace James. Macmillan, 1910. 232 pp., ill., 30 s. V (4-8).

Romantic and imaginative stories from Japanese myth and legend poetically and vividly retold. Illustrated with sixteen colored plates.

TRADITION (Oriental), FANCY, ROMANCE.

A The Black Bowl, IV (3-6).
WORK (industry), ADVERSITY (patience), ROMANCE.

B Reflections, V (4-7).
DIFFICULTY (common sense), HUMOR.

D Urashima, IV (3-6).
FANCY, ROMANCE.

232 A GULLIVER'S TRAVELS. Thomas M. Balliet. Heath, 1900. 112 pp., ill. V (5-10).

A classroom edition, fittingly illustrated, preserving, despite some necessary modifications, the spirit of the eighteenth-century original.

IMAGINATION, ADVENTURE, HUMOR, LITERARY TRADITION.

233 A GULLIVER'S TRAVELS INTO LILLIPUT AND BROBDINGNAG. Jonathan Swift. Dodd, ——. 135 pp., ill. V (4-8).

The first two voyages arranged and adapted in an attractive edition for children. For additional comment see GULLIVER'S TRAVELS (232).

IMAGINATION, ADVENTURE, HUMOR, LITERARY TRADITION.

234 A KINGDOM OF THE WINDING ROAD, THE. Cornelia Meigs. Macmillan, 1915. 238 pp., ill. V (3-7).

A group of stories similar in treatment and theme, centering about the mystic figure of a gay and philosophic beggar, an itinerant doer of good.

IDEALS (aspiration, discrimination), OTHERS (service, coöperation, justice), SELF (simplicity, sincerity), RELIGIOUS VALUES.

- 235 A LITTLE HOUSE IN THE FAIRY WOOD, THE. Ethel Cook Eliot. Stokes, 1918. 121 pp., ill. V (4-8).

The story of a little boy who was "all human," a little girl who was "half fairy," and their playmates in the depths of a great wood.

FANCY, COMRADES (loyalty, helpfulness).

- 236 A PEPPER AND SALT. Howard Pyle. Harper, 1885. 109 pp., ill., 8 s. V (4-8).

A fresh and wholesome treatment of old themes, characterized by whimsical humor and the wisdom of homely experience.

- A Hans Hecklemann's Luck, V (4-7).

SELF (contentment with one's lot), WORK (thrift), VALUES (discrimination).

- B The Apple of Contentment, V (3-6).

SELF (contentment with one's lot), OTHERS (kindness, fair-dealing), CONSEQUENCES (justice).

- D Clever Peter and the Two Bottles, V (3-6).

FUN, FANCY.

- D Farmer Grigg's Boggart, VI (5-7).

DIFFICULTY (adjustment), FUN.

- 237 A PINOCCHIO, THE ADVENTURES OF A MARIONETTE. C. Collodi (Walter S. Cramp, *tr.*). Ginn, 1904. 212 pp., ill. V (3-6).

The story of a thoughtless little wooden marionette and the series of adventures which led to the mending of his ways.

FANCY, FUN, SELF (honesty, modesty), WORK (industry, responsibility).

- 238 A STORY HOUR FAVORITES. Wilhelmina Harper. Century, 1918. 245 pp., 19 s. V (2-9).

Carefully selected stories of unusual literary charm and significant character value.

- A Legend of the Christmas Rose, VII (5-10).
OTHERS (consideration, fidelity), CHRISTMAS.
- A Pinocchio, IV (3-6).
WORK (responsibility), SELF (self-control), IDEALS (aspiration).
- B The Happy Prince, VI (5-9).
OTHERS (unselfishness, sympathy, service), RELIGIOUS VALUES.
- B Why the Chimes Rang, VI (4-7).
OTHERS (service, self-sacrifice), VALUES (discrimination), RELIGIOUS VALUES, CHRISTMAS.
- C The Folly of Panic, III (2-5).
DIFFICULTY (common sense, self-control).
- C The Selfish Giant, VII (6-9).
VALUES (discernment), RELIGIOUS VALUES.
- C The Two Frogs, IV (3-5).
SELF (alertness, common sense), FUN.
- D The Coming of the Prince, V (4-8).
OTHERS (kindness, helpfulness), SELF (humility), RELIGIOUS VALUES, CHRISTMAS.
- D The Little Rabbit Who Wanted Red Wings, III (2-4).
SELF (contentment with one's lot).

- 239 A TALES OF LAUGHTER. Kate Douglas Wiggin and Nora A. Smith. Doubleday, 1926. 331 pp., ill. V (2-6).

A generous and representative collection of stories, ranging from the very old cumulative tales to the non-sense stories of Lewis Carroll and Edward Lear. A useful and attractive book.

FUN, FANCY, HUMOR.

- 240 A THIS WAY TO CHRISTMAS. Ruth Sawyer. Harper, 1916. 175 pp., ill. V (3-7).

The story of a little boy whose adventures in a lonely community set a background for the narration of several unusual Christmas tales, and cause racial and social differences to be merged in a spirit of holiday good-will.

RELIGIOUS VALUES, CHRISTMAS, OTHERS (fellowship, generosity, tolerance).

- 241 A TWENTY-FOUR UNUSUAL STORIES. Anna Cogswell Tyler. Harcourt, 1921. 328 pp., ill. 24 s. V (3-9).

A carefully selected group of stories, varied in type — imaginative, humorous, dramatic. An attractive book.

- B The Christmas Cuckoo, IV (3-6).

WORK (industry), VALUES (discrimination), FANCY.

- B The Voyage of the Wee Red Cap, V (3-7).

OTHERS (kindness, hospitality, generosity), CHRISTMAS.

- C How the Ass Became a Man Again, VI (4-8).

FUN.

- C The Convent Free from Care, IV (3-6).

DIFFICULTY (resourcefulness, wit), FUN.

- C The Curse of Echo, VI (5-9).

FANCY.

- C Where to Lay the Blame, V (3-7).

FUN, FANCY.

- C Wind an' Wave an' Wandherin' Flame, VI (5-9).

ROMANCE, DIFFICULTY (courage).

- 242 A VIKING TALES. Jennie Hall. Rand, 1902. 193 pp.,
ill. V (4-8).

An introduction to the history of the Viking explorers, giving in tales of hardy endurance and stirring adventure an account of the gradual emigration from Norway westward.

TRADITION (Scand.), ADVENTURE, COMRADES (fidelity).

- 243 A WONDER CLOCK, THE. Howard Pyle. Harper, 1887.
318 pp., ill., 24 s. V (3-7).

A literary treatment of old tales, emphasizing and idealizing the folk characteristics: blunt humor, sharp wit, physical vigor. Fitting illustrations by the author and attractive rhymes by Katharine Pyle.

FUN, ADVENTURE, ACHIEVEMENT (persistence, self-reliance), OTHERS (fair-dealing, helpfulness).

- B The Water of Life, V (4-8).

ACHIEVEMENT (persistence, courage), FRIENDS (fidelity, unselfishness).

- C The Princess Golden-Hair and the Great Black Raven, V (4-8).

CONSEQUENCES (justice), OTHERS (fair-dealing).

- C The White Bird, V (3-7).

ACHIEVEMENT (ambition, perseverance).

- 244 B BLACKFEET INDIAN STORIES. George Bird Grinnell. Scribner, 1913. 214 pp. V (3-9).

Narrative and descriptive material presenting an entertaining introduction to the author's more comprehensive studies of the Blackfeet tribal life and customs. *See* BLACKFOOT LODGE TALES (446).

TRADITION (Am. Indian), OTHER PEOPLE.

- 245 B BOOK OF ELVES AND FAIRIES, THE. Frances J. Olcott. Houghton, 1918. 430 pp., ill. V (2-7).

Much of the familiar fairy material presented in an attractive form.

FANCY, ROMANCE.

- 246 B DANISH FAIRY TALES. J. Christian Bay. Harper, 1899. 293 pp., ill., 46 s. V (4-7).

Stories collected directly from the people, reflecting the essential features of Danish popular beliefs and ideals.

TRADITION (Scand.), FUN.

- C A Rose Leaf, VI (5-8).

DIFFICULTY (judgment, resourcefulness).

- D James the Huntsman, V (4-7).

OTHERS (helpfulness), ADVENTURE, SELF (modesty).

- D The Merchant, V (4-7).

OTHERS (fair-dealing), FRIENDS (loyalty).

- 247 B FAIRY RING, THE. Kate Douglas Wiggin and Nora A. Smith, eds. Doubleday, 1906. 445 pp., ill. V (3-6).

A convenient anthology of fairy tales gathered from the folklore of many peoples and classified according to country.

FANCY, ADVENTURE.

- 248 B FAIRY SPINNING WHEEL, THE. Catulle Mendes. Four Seas, 1919. 146 pp., ill., 14 s. V (3-7).

A collection of deftly ironic fairy tales, graceful in style and delicate in imagery, translated from the French.

HUMOR, FANCY, ROMANCE.

- C The Fatal Wish, VII (4-9).

HUMOR, SELF (courage).

- C A Sleeping Beauty, VI (5-9).

ROMANCE, HUMOR.

- C The Two Daisies, IV (3-7).

VALUES (discrimination).

- 249 B FAIRY TALES AND STORIES. Hans Christian Andersen (H. W. Dulcken, *tr.*). Burt, ——. 427 pp., ill., 74 s. V (3-9).

A large collection of Andersen's fairy tales including many stories which deal with adult situations and which are therefore less suited to the child.

- ** The Ugly Duckling, V (3-7).

OTHERS (consideration, tolerance), ADVERSITY (patience, courage, IDEALS (aspiration)).

- * The Nightingale, VI (5-9).

VALUES (discrimination, appreciation), RELIGIOUS VALUES.

- A The Hardy Tin Soldier, IV (3-5).

FANCY, ADVERSITY (courage, patience), IDEALS (fidelity).

- B The Fir Tree, IV (3-5).

SELF (contentment with one's lot), CHRISTMAS.

249 B FAIRY TALES AND STORIES. — *Continued*

B Thumbelina, IV (2-4).

OTHERS (service, consideration), ADVERSITY (patience), FANCY.

C The Goloshes of Fortune, VI (5-8).

VALUES (discrimination), ADVENTURE.

C The Old Street Lamp, V (4-7).

OTHERS (understanding, helpfulness), FRIENDS (loyalty).

D Little Ida's Flowers, IV (2-5).

FANCY.

D The Beetle, V (4-7).

SELF (contentment with one's lot, modesty),
VALUES (discrimination).

D The Darning-Needle, V (4-7).

SELF (modesty, self-appraisal, sincerity).

D The Flax, V (4-6).

SELF (contentment with one's lot).

D The Shepherdess and the Chimney-Sweep, IV (3-5).

FANCY, FUN.

D The Silver Shilling, IV (3-5).

SELF (honor), ADVERSITY (patience), VALUES (discrimination).

250 B FAIRY TALES EVERY CHILD SHOULD KNOW. Hamilton Wright Mabie. Grosset, 1905. 370 pp. V (2-6).

A satisfactory compilation of stories designed to acquaint the child with standard fairy tales from many countries.

FANCY, ADVENTURE.

- 251 B FAIRY TALES FROM THE FAR NORTH. P. C. Asbjörnsen
(H. L. Braekstad, *tr.*). Burt, ——. 285 pp., ill.,
37 s. V (3-8).

A representative collection of Norwegian stories simple
in subject matter and vigorous in style.

TRADITION (Scand.).

- A The Town Mouse and the Country Mouse, IV (2-5).
SELF (contentment with one's lot), VALUES
(discrimination).

- C The Quern at the Bottom of the Sea, IV (3-5).
OTHERS (generosity, fair-dealing), DESIRES (mod-
eration).

- C The Ram and the Pig Who Went into the Woods to
Live by Themselves, IV (2-5).
COMRADES (coöperation).

- C The World's Reward, V (4-8).
OTHERS (fair-dealing, sincerity).

- D Gudbrand on the Hillside, V (4-7).
FUN.

- D Nanny Who Wouldn't Go Home to Supper, III
(1-4).
FRIENDS (coöperation), FUN.

- D The Cock and the Fox, IV (3-6).
DANGER (alertness, resourcefulness), FUN.

- D The Cock Who Fell into the Brewing Vat, IV (3-6).
FUN.

- D The Squire's Bride, V (4-7).
FUN.

- 252 B FAIRY TALES IN PROSE AND VERSE. William J. Rolfe.
Am. Bk., 1889. 187 pp., ill., 21 s. V (3-8).

A book intended as a supplementary reader, made up of good versions of fairy tales, with a selection of the best of the older fairy verse.

- A Poucinet, VI (5-8).

DIFFICULTY (resourcefulness, intelligence), HUMOR.

- B The Fairy Crawlfish, VI (5-9).

SELF (contentment with one's lot), HUMOR.

- B Sleeping Beauty in the Wood, IV (2-5).

FANCY.

- C Prince Cherry, V (4-6).

OTHERS (consideration, service), DIFFICULTY (self-control).

- C Tom Thumb, IV (K-5).

FANCY, ADVENTURE.

- D The Prince with the Nose, V (4-6).

SELF (self-appraisal), VALUES (discrimination).

- 253 B FAVORITE GREEK MYTHS. Lillian S. Hyde. Heath, 1904. 225 pp., ill. V (4-7).

A useful collection of Greek stories acceptably retold for children; with introduction and index.

TRADITION (Classic), ADVENTURE.

- 254 B FOLK TALES FROM MANY LANDS. Lillian Gask. Crowell, ——. 253 pp., ill., 23 s. V (4-8).

A varied and well-balanced collection of folk tales, gathered into a readable book.

- A Saint Christopher, VI (4-8).

OTHERS (service), SELF (humility), DANGER (strength, courage), RELIGIOUS VALUES.

- A The Bar of Gold, VI (5-9).
SELF (courage), WORK (cheerfulness, industry).
- B Silence, IV (3-6).
SELF (self-control), WORK (concentration, industry).
- B The Monk and the Bird of Paradise, VI (5-9).
SELF (humility), IDEALS (aspiration).
- C The Bell of Atri, IV (3-5).
AUTHORITY (justice), ANIMALS (consideration).
- C The Emperor and the Abbot, V (4-7).
DIFFICULTY (resourcefulness, wit), FUN.
- C The Four Seasons, IV (3-5).
OTHERS (courtesy).
- C The Golden Fish, IV (3-6).
SELF (contentment with one's lot), DESIRES (moderation).
- D A Slice of Tongue, V (4-7).
WORK (industry, responsibility), DIFFICULTY (resourcefulness).
- D Aïcha's Stratagem, V (4-6).
DIFFICULTY (resourcefulness), COMMUNITY (service).
- D Godfrey, the Little Hermit, IV (3-5).
DIFFICULTY (patience, courage, resourcefulness).
- D The Two Brothers, IV (3-6).
OTHERS (unselfishness), VALUES (discernment).
- D The Two Gifts, IV (3-5).
OTHERS (sympathy, generosity).
- D Yvon and Finette, IV (3-6).
ROMANCE, ADVENTURE.

- 255 B FORTUNATE DAYS, THE. Ethel May Gate. Yale Press, 1922. 127, pp., ill., 4 s. V (3-6).

Enjoyable tales of adventure and magic in an attractive small volume; silhouette illustrations.

- B The Fortunate Days, V (4-6).

ADVENTURE, FUN, FANCY.

- C The Castle of Delight, V (3-6).

OTHERS (hospitality), ACHIEVEMENT (perseverance, initiative).

- C The Golden Horseshoe, IV (3-6).

ADVENTURE, OTHERS (service, courtesy).

- C The Story of the Learned Man, V (4-6).

ACHIEVEMENT (perseverance), OTHERS (forbearance).

- 256 B GOLDEN SPEARS AND OTHER FAIRY TALES, THE. Edmund Leamy. Warne, 1911. 180 pp., ill., 7 s. V (3-6).

Celtic fairy tales haunting in atmosphere and imagery; a poetic embroidery upon tradition.

TRADITION (Celtic), ROMANCE.

- B Princess Finola and the Dwarf, V (4-7).

OTHERS (service, fidelity), ACHIEVEMENT (courage, endurance).

- B The Enchanted Cave, V (4-7).

ROMANCE, DANGER (courage, endurance), FANCY.

- C The Golden Spears, IV (3-5).

ADVENTURE, FANCY.

- C The House in the Lake, IV (3-5).

ACHIEVEMENT (courage, persistence), OTHERS (chivalry, service), ROMANCE.

- C The Huntsman's Son V (4-6).
OTHERS (courtesy), DIFFICULTY (courage), ROMANCE.

- C The Little White Cat, IV (3-5).
DIFFICULTY (courage, endurance, self-control), ROMANCE.

- 257 B HEROIC LEGENDS. Agnes Grozier Herbertson. Dodge, ——. 253 pp., ill., 13 s. V (4-8).

Legends of chivalry, romance, and adventure which reproduce the mediæval atmosphere.

ADVENTURE, CHIVALRY, TRADITION (Mediæval).

- B Beaumains, the Knight of the Kitchen, VI (5-8).
OTHERS (courtesy), VALUES (discernment).

- B The Quest of Offero, VI (5-8).
OTHERS (service), IDEALS (discrimination, devotion), RELIGIOUS VALUES.

- C Archer of Schwitz, V (4-8).
COMMUNITY, LOYALTY (service), DANGER (self-control, courage).

- C How Oliver Fought for France and the Faith, V (4-8).
DANGER (courage), SELF (honor).

- C How the Minstrel Saved the King, V (4-8).
COMRADES (devotion, loyalty), ACHIEVEMENT (enthusiasm, persistence).

- C The Charcoal Burner, VI (4-8).
SELF (self-reliance, sincerity), OTHERS (service, hospitality).

- 258 B INDIAN LEGENDS. Marion Foster Washburne. Rand, 1915. 144 pp., ill., 7 s. V (3-7).

Tales from several tribes retold with a judicious perception of literary values. Introduction, suggestions to teachers, and bibliography.

TRADITION (Am. Indian), OTHER PEOPLE.

- B Scarface, VI (4-8).

WORK (persistence), OTHERS (service, gratitude).

- 259 B JAPANESE FAIRY TALES. Lafcadio Hearn and Others. Boni & Liveright, 1918. 132 pp., ill., 16 s. V (3-7).

An effective retelling of familiar Japanese stories which emphasizes the fanciful and grotesque in native lore.

- B Reflections, V (4-7).

DIFFICULTY (common sense), HUMOR.

- C The Matsuyama Mirror, IV (3-6).

SELF (modesty, cheerfulness), FANCY.

- C The Wooden Bowl, IV (3-6).

WORK (industry), ADVERSITY (gentleness, patience).

- C Urashima, IV (3-6).

FANCY.

- D The Old Woman Who Lost Her Dumplings, IV (2-5).

FUN.

- 260 B MYTHS AND LEGENDS OF THE MISSISSIPPI VALLEY AND GREAT LAKES. Katharine B. Judson. McClurg, 1914. 215 pp., ill. V (4-8).

Simple and brief records of Indian legends arranged according to tribe; relevant passages from Hiawatha are included.

TRADITION (Am. Indian), OTHER PEOPLE.

- 261 B NICHOLAS, A MANHATTAN CHRISTMAS STORY. Anne Carroll Moore. Putnam, 1924. 331 pp., ill. V (3-6).

A fanciful story concerned with the romance of New York, conveying much information about matters of local history, geography, and tradition, and stimulating an appreciative attitude toward the familiar and commonplace.

TRADITION (American), FANCY, FRIENDS (generosity, comradeship), CHRISTMAS.

- 262 B OUT OF THE NORTHLAND. Emilie Kip Baker. Macmillan, 1904. 165 pp. V (4-7).

Norse hero tales simply told for younger children; a convenient book for school use.

TRADITION (Scand.).

- 263 B PEEP-SHOW MAN, THE. Padraic Colum. Macmillan, 1924. 65 pp., ill. V (4-9).

Whimsical stories, tenuous and elusive.

FANCY, IDEALS (aspiration), OTHERS (friendliness, service).

- 264 B ROBIN HOOD: HIS BOOK. Eva March Tappan. Little, 1903. 267 pp., ill. V (4-8).

An exuberant treatment of the Robin Hood legends, presenting an attractive picture of this hero of the people; close to the spirit of the ballad sources.

ADVENTURE, COMRADES (fellowship), OTHERS (fair-dealing), TRADITION (English).

- 265 B RUSSIAN GRANDMOTHER'S WONDER TALES. Louise Seymour Houghton. Scribner, 1906. 348 pp., ill. V (4-7).

Tales of Old Russia presented in a setting which permits some description of the character and customs of the people.

TRADITION (Slavic), OTHER PEOPLE.

- 266 B RUSSIAN WONDER TALES. Post Wheeler. Century, 1921. 323 pp., ill. V (4-6).

A collection of *skazki* competently told and suggesting the atmosphere of the intense cold and the loneliness of the Russian steppes and forests.

FANCY, TRADITION (Slavic).

- 267 B SKUNNY WUNDY AND OTHER INDIAN TALES. Arthur C. Parker. Doran, 1926. 262 pp., ill. V (3-7).

Indian legends and animal stories related for white children by the Indian, Gavvaso Wanneh.

TRADITION (Am. Indian), OTHER PEOPLE.

- 268 B TALES OF ROMANCE. Andrew Lang, *ed.* Longmans, 1922. 148 pp., ill. V (4-6).

Selections from Andrew Lang's THE BOOK OF ROMANCE (422), arranged for younger readers.

ROMANCE, ADVENTURE, TRADITION (Mediaeval).

- 269 B TALES OF WONDER. Kate Douglas Wiggin. Doubleday, 1909. 440 pp., ill., 49 s. V (4-6).

A large collection of fairy tales clearly chosen for their dramatic and fanciful interest.

- * The Emperor's Nightingale, V (4-8).

VALUES (discrimination, appreciation), RELIGIOUS VALUES.

- B I Wonder, IV (2-5).

SELF (alertness, intelligence), FUN.

- D Arndt's Night Underground, IV (3-5).

COMRADES (loyalty), VALUES (discrimination).

D The Feast of Lanterns, IV (3-5).

FANCY.

D The Lake of Gems, IV (3-5).

FANCY, ADVENTURE.

D Longnose the Dwarf, IV (3-5).

FANCY, ADVENTURE.

270 B TALKING BEASTS, THE. Kate Douglas Wiggin and Nora A. Smith. Doubleday, 1911. 378 pp., ill. V (K-9).

Average versions of fables gathered from many sources; a few not commonly found elsewhere.

VALUES (discrimination), HUMOR.

271 B A TREASURY OF FOLK TALES. Lillian Gask. Crowell, ——. 123 pp., ill., 8 s. V (3-7).

Favorite folk tales of several countries; interesting stories dealing with significant situations.

B Silence, IV (3-6).

SELF (self-control), WORK (concentration, industry).

C The Four Seasons, IV (3-5).

OTHERS (courtesy).

C The Golden Fish, IV (3-6).

SELF (contentment with one's lot), DESIRES (moderation).

D Aïcha's Stratagem, V (4-6).

DIFFICULTY (resourcefulness), COMMUNITY (service).

D The Two Brothers, IV (3-6).

OTHERS (unselfishness), VALUES (discernment).

- 272 B TYLTYL. Maurice Maeterlinck. Dodd, 1920. 159 pp., ill. V (4-9).

The story of Tyltyl and the part played by the Ancestors and the Children of the Future in the choosing of his bride; an adaptation of Maeterlinck's play, "The Betrothal"; well-bound and attractively illustrated.

FANCY, IDEALS (aspiration).

- 273 B WIGWAM EVENINGS. Charles A. and Elaine Goodale Eastman. Little, 1909. 253 pp., ill. V (4-8)

A sympathetic presentation of Indian folk stories of various types, preserving in the main the Indian spirit.

TRADITION (Am. Indian).

Note: Most of these stories are included also in the author's SMOKY DAY'S WIGWAM EVENINGS. Little, 1925. 148 pp., ill.

- 274 B THE WIND BOY. Ethel Cock Eliot. Doubleday, 1923. 238 pp. V (4-7).

A delicate and lovely story based on the Platonic theory that all earthly things have their ideal equivalents; poetically conceived and rather gracefully expressed.

SELF (self-realization, self-reliance), IDEALS (steadfastness, courage), RELIGIOUS VALUES, FANCY.

- 275 B WIND IN THE WILLOWS, THE. Kenneth Grahame. Scribner, 1908. 350 pp., ill. V (4-7).

The adventures of very British small animals who live along a river bank, and in particular, of the accommodating Mole, the verse-writing Rat, and the gay and pleasure-loving Toad.

FUN, FANCY, COMRADES (fellowship).

- 276 C BASKET WOMAN, THE. Mary Austin. Houghton, 1904.
220 pp., ill. V (3-7).

A collection of fanciful tales built against a background of Indian lore.

TRADITION (Am. Indian), FANCY.

- 277 C CANADIAN WONDER TALES. Cyrus Macmillan. Dodd, 1917. 199 pp., ill. V (4-8).

A collection of Indian folk tales reflecting the influence of later French settlers upon the primitive tradition.

TRADITION (Am. Indian).

- 278 C CELTIC FAIRY TALES. Joseph Jacobs. Putnam, ———
291 pp., ill. V (3-8).

Humorous and romantic Welsh and Irish stories retold for English children.

TRADITION (Celtic), FUN, FANCY.

- 279 C COPPERTOP. Harold Gaze. Harper, 1924. 338 pp., ill.
V (3-6).

A book of two stories which concern a little Australian girl whose dream adventures led her to many remote and interesting parts of the world.

ADVENTURE, FANCY, COMRADES (loyalty, affection).

- 280 C CURLY-HAIRED HEN, THE. A. Vimar (Nora K. Hill, tr.). Warne, 1914. 94 pp., ill. V (2-6).

A tale of the marvelous rehabilitation of a hen and the incidental effect upon the fortunes of certain French peasants.

FUN.

- 281 C DUMAS FAIRY TALE BOOK, THE. Harry A. Spurr. Warne, 1924. 291 pp., ill. V (4-8).

Ingenious and imaginative stories selected and translated from the fairy tales of Dumas père.

ADVENTURE, FUN, FANCY.

- 282 C DUTCH FAIRY TALES FOR YOUNG FOLKS. William Elliot Griffis. Crowell, 1918. 220 pp., ill. V (4-8).

Homely and picturesque tales with occasional humorous touches, furnishing incidental information regarding Dutch life and customs.

FUN, FANCY.

- 283 C EAST O' THE SUN AND WEST O' THE MOON. G. W. Dasent, *tr.* Putnam, 1917. 308 pp., ill., 37 s. V (3-7).

A miscellaneous group of Norse folk tales selected from the significant and extensive collection of Asbjørnsen.

TRADITION (Scand.), FUN.

- B Boots and His Brothers, III (2-4).

FUN, SELF (alertness, intelligence).

- C The Husband Who Was to Mind the House, IV (3-6).

SELF (contentment with one's lot), FUN.

- C The Lad Who Went to the North Wind, IV (2-5).

OTHERS (fair-dealing, honesty).

- C The Three Billy-Goats Gruff, II (K-3).

FUN, FANCY.

- D Gudbrand on the Hillside, IV (3-6).

FUN.

- D The Princess on the Glass Hill, IV (3-5).

FANCY, DANGER (courage, resourcefulness).

- 284 C FOLK TALES OF FLANDERS. Jean de Bosschère. Dodd, 1918. 178 pp., ill. V (4-8).

The old folk tales in a distinctly Flemish setting, with fantastic wood-cuts which emphasize the broadly humorous spirit of the book.

TRADITION (German).

- 285 C GODS AND HEROES. Robert Edward Francillon. Ginn, 1915. 356 pp., ill. V (3-7).

Classic myths retold from Ovid, including much incidental information.

TRADITION (classic).

- 286 C GOLDEN FAIRY BOOK, THE. Moritz Jokai and others. Burt, 1899. 320 pp., ill. V (4-7).

Fairy tales from various countries including individual stories by many well-known European writers.

ADVENTURE, FANCY.

- 287 C GREEN FAIRY BOOK, THE. Andrew Lang. Burt, ——. 365 pp., ill., 42 s. V (3-7).

A varied collection of stories from Grimm and less well-known folklorists. One of the Lang color series (294).

- B The Fisherman and His Wife, V (4-8).

SELF (contentment with one's lot), DESIRES (moderation).

- B The Half Chick, IV (2-6).

OTHERS (service, courtesy), CONSEQUENCES (justice).

- B The Three Little Pigs, III (K-4).

DIFFICULTY (resourcefulness, alertness), FANCY.

- C Fairy Gifts, V (4-7).

SELF (contentment with one's lot), VALUES (discrimination).

- C The Story of the Three Bears, III (2-4).

OTHERS (courtesy, consideration), FANCY.

- D Little One-Eye, Little Two-Eyes, Little Three-Eyes, III (2-5).

OTHERS (consideration).

- 287 C GREEN FAIRY BOOK, THE. — *Continued*
 D Spindle, Shuttle, and Needle, V (3-5).
 WORK (industry), SELF (modesty).
 D The Bluebird, VI (5-8).
 FANCY, ROMANCE.
 D The Golden Mermaid, V (4-6).
 ADVENTURE, OTHERS (service, gratitude), ROMANCE.
 D War of the Wolf and the Fox, IV (3-5).
 FUN.
- 288 C INDIAN FOLK TALES. Mary F. Nixon-Roulet. Am. Bk.,
 1911. 192 pp., ill. V (4-6).
 A group of tales emphasizing obedience to authority
 and the rewards of bravery.
 TRADITION (Am. Indian).
- 289 C INDIAN OLD-MAN STORIES. Frank B. Linderman. Scrib-
 ner, 1920. 169 pp., ill. V (3-7).
 Stories relating the exploits and errors of Old Man,
 under-god of the Northwest-plains Indian.
 TRADITION (Am. Indian), FUN.
- 290 C INDIAN WHY STORIES. Frank B. Linderman. Scribner,
 1915. 236 pp., ill. V (3-7).
 Lodge tales of the Blackfeet, Chippewa, and Cree tribes,
 giving Indian explanations for nature phenomena.
 TRADITION (Am. Indian).
- 291 C JAPANESE FAIRY TALES. Yei Theodora Ozaki. Burt,
 1903. 305 pp., ill. V (3-7).
 A collection of fairy tales compiled and adapted for
 western children by a Japanese writer.
 TRADITION (Oriental).

- 292 C KAROC INDIAN STORIES. Sarah Emilia Olden. Harr Wagner, 1923. 191 pp., ill. V (4-6).

Authentic tales of a Pacific coast tribe; extended introduction.

TRADITION (Am. Indian), OTHER PEOPLE.

- 293 C KING ARTHUR AND HIS KNIGHTS. Maude Radford Warren. Rand, 1916. 268 pp., ill. V (4-7).

Simple versions of the King Arthur stories.

TRADITION (Mediæval), CHIVALRY.

- 294 C LANG FAIRY BOOKS. Andrew Lang, *ed.* V (4-7).

Eleven fairy tale books representing a wide range of culture; stories from primitive Indian and African tribes, others from the European peasantry gathered by folklorists like Grimm and Asbjørnsen, and still others from certain of the sophisticated French writers — le Comte de Caylus, Madame de Beaumont, Madame d'Aulnoy — to indicate only a few of the sources from which the indefatigable compilers of the Lang Fairy Books have gathered their material.

ADVENTURE, ROMANCE.

BLUE FAIRY BOOK. Burt, ——. 412 pp., ill.

The best of the Lang series. For individual selections listed, *see* BLUE FAIRY BOOK (106).

BROWN FAIRY BOOK. Longmans, 1904. 350 pp., ill.

CRIMSON FAIRY BOOK. Longmans, 1903. 371 pp., ill.

GREEN FAIRY BOOK. Burt, ——. 365 pp., ill.

For individual selections listed, *see* GREEN FAIRY BOOK (287).

GREY FAIRY BOOK. Longmans, 1900. 387 pp., ill.

LILAC FAIRY BOOK. Longmans, 1910. 369 pp., ill.

294 C LANG FAIRY BOOKS. — *Continued*

OLIVE FAIRY BOOK. Longmans, 1907. 336 pp., ill.

This book contains a very brief adaptation of Anatole France's HONEY-BEE under the title, "Little King Loc."

PINK FAIRY BOOK. Longmans, 1897. 360 pp., ill.

RED FAIRY BOOK. Burt, ——. 391 pp., ill.

VIOLET FAIRY BOOK. Longmans, 1901. 388 pp., ill.

YELLOW FAIRY BOOK. Burt, ——. 341 pp., ill.

This book has in it a number of standard versions of Andersen's fairy tales; *see* (316).

295 C LAST OF THE HUGGERMUGGERS, THE. Christopher Pearse Cranch. Lothrop, 1901. 70 pp., ill. V (3-7).

An amusing story of two thoroughly human giants, considerably indebted for its plan to GULLIVER'S TRAVELS.

ADVENTURE, FANCY.

296 C LEGENDARY HEROES OF IRELAND. Harold F. Hughes. Harr Wagner, 1922. 161 pp., ill. V (4-9).

An account of the Fenian heroes and their exploits, presenting early Celtic ideals of courage, honor, and loyalty.

TRADITION (Celtic), ADVENTURE.

297 C LIGHT PRINCESS AND OTHER FAIRY TALES, THE. George MacDonald. Putnam, 1893. 305 pp., ill., 7 s. V (4-9).

Seven stories of uneven merit, showing only occasionally the author's customary charm and insight into child nature.

B Little Day Light, V (4-7).

OTHERS (helpfulness).

C The Light Princess, VI (5-9).

FANCY, ROMANCE.

D Carasoy, V (4-6).

ACHIEVEMENT (perseverance), OTHERS (helpfulness), ROMANCE.

298 C MAGIC CASEMENT. Kate Douglas Wiggin and Nora A. Smith. Doubleday, 1925. 477 pp. V (3-7).

A generous collection of fairy tales, representative of many types and countries.

FANCY, ADVENTURE.

299 C MERMAID'S GIFT, THE. Julia Brown. Rand, 1925. 168 pp., ill. V (4-6).

Six fairy-tale romances, interweaving the old motifs of folk lore with modern sentiment and psychology.

FANCY.

300 C MIGHTY MIKKO. Parker Fillmore. Harcourt, 1922. 314 pp., ill. V (3-6).

Old Finnish tales of brave heroes and intelligent animals, of trolls, devils, and the malignant witch Suyettar, told in simple effective prose.

TRADITION (Slavic), ADVENTURE, OTHERS (fair-dealing).

301 C OLD BALLADS IN PROSE. Eva March Tappan. Houghton, 1901. 164 pp., ill. V (3-6).

Wholesome tales; of value as an introduction to ballad material.

LITERARY TRADITION.

- 302 C OLD NORSE STORIES. Sarah Powers Bradish. Am. Bk., 1900. 234 pp., ill. V (4-8).

Favorite stories from Norse mythology, adapted for children's reading.

TRADITION (Scand.).

- 303 C OLD TOBACCO SHOP, THE. William Bowen. Macmillan, 1921. 241 pp., ill. V (4-7).

An exciting account of what befell a fanciful and adventurous little boy.

ADVENTURE, FUN, OTHERS (kindness), VALUES (discrimination).

- 304 C PINOCCHIO UNDER THE SEA. Carolyn della Chiesa, *tr.* Macmillan, 1926. 201 pp., ill. V (4-6).

Pinocchio, visiting the depths of the sea in search of his father, acquires much information regarding marine life; *see* PINOCCHIO, THE ADVENTURES OF A MARIONETTE (237).

KNOWLEDGE (interest), OTHERS (courtesy, gratitude, honesty), SELF (modesty).

- 305 C ROBIN HOOD AND HIS MERRY MEN. Maude Radford Warren. Rand, 1914. 290 pp., ill. V (4-7).

Dramatic and somewhat idealized versions of the Robin Hood stories.

COMRADES (loyalty, sportsmanship), ADVENTURE, TRADITION (English).

- 306 C ROCKY MOUNTAIN TIPI TALES. Hale G. Borland. Doubleday, 1924. 231 pp. V (4-7).

Entertaining stories from Indian tribes of the Rocky Mountain region.

TRADITION (Am. Indian).

- 307 C ROSE AND THE RING, THE. William Makepeace Thackeray. Putnam, ——. 175 pp., ill. V (4-8).

A nonsense-extravaganza, originally intended for pantomime; a classic example of its type.

FUN, FANCY.

- 308 C SIEGFRIED. John H. Cox. Row, Peterson, 1915. 193 pp., ill. V (4-7).

An acceptable version of this old heroic tale for the younger child.

TRADITION (German), ADVENTURE, IDEALS (fidelity), COMRADES (loyalty).

- 309 C SILVER FAIRY BOOK, THE. Voltaire and Others, Burt, ——. 320 pp., ill. V (4-7).

For comment *see* THE GOLDEN FAIRY BOOK (286).

ADVENTURE, FANCY.

- 310 C SONNY BUNNY RABBIT AND HIS FRIENDS. Grace MacGowan Cooke. Stokes, 1906. 210 pp., ill. V (3-6).

Tales of birds and animals told in negro dialect by "mammy" and nurse-maid.

FUN, WORK (industry), OTHERS (consideration).

- 311 C STORIES OF CLASSIC MYTHS, RETOLD FROM ST. NICHOLAS. Century, 1909. 195 pp., ill. V (4-8).

A group of briefly told stories designed to acquaint the child with important incidents in classic mythology.

TRADITION (Classic), ADVENTURE, ACHIEVEMENT (courage, resourcefulness).

- 312 C STORIES OF GREAT ADVENTURES. Carolyn Sherwin Bailey. Bradley, 1919. 220 pp., ill., 19 s. V (4-6).

A reworking of favorite themes from mediæval romance and ballad.

TRADITION (Mediæval), CHIVALRY, ADVENTURE.

- B Frithiof, the Viking, VI (5-8).

ADVENTURE, COMRADES (honor, devotion, chivalry).

- 313 C TALES FROM THE FJELD. George Dasent, *tr.* Putnam, 1887. 403 pp., ill., 51 s. V (3-7).

A large collection of Norwegian stories, including tales of fun.

TRADITION (Scand.), FUN, FANCY.

- B Town-Mouse and the Fell-Mouse, IV (2-5).

SELF (contentment with one's lot), DESIRES (moderation), VALUES (discrimination).

- C The Pancake, III (K-4).

FUN, FANCY, DANGER (prudence).

- 314 C TWELVE DANCING PRINCESSES AND OTHER FAIRY TALES, Sir Arthur Quiller-Couch. Doran, 1923. 243 pp., ill. V (4-6).

Six fairy tales expanded by a literary artist into elaborate and rather sophisticated productions; beautifully bound and illustrated.

ROMANCE, ADVENTURE.

- 315 C WIGWAM STORIES. Mary Catherine Judd. Ginn, 1901. 278 pp., ill. V (4-8).

Sketches of various tribes, together with selected myths and hero-stories, based upon Schoolcraft reports.

TRADITION (Am. Indian).

- 316 C YELLOW FAIRY BOOK, THE. Andrew Lang. Burt, ——. 341 pp., ill., 48 s. V (4-8).

For comment *see* LANG FAIRY BOOKS (294).

- * The Emperor's New Clothes, VII (4-9).
SELF (sincerity, courage), VALUES (discrimination).

- * The Nightingale, VI (5-9).
VALUES (discrimination, appreciation), RELIGIOUS
VALUES.

- A The Steadfast Tin Soldier, IV (3-5).
ADVERSITY (courage), IDEALS (fidelity), FANCY.

- B Thumbelina, IV (2-4).
FANCY, OTHERS (service, consideration), ADVENTURE,
ADVERSITY (patience).

- C The Six Swans, V (4-5).
COMRADES (devotion, self-sacrifice), ADVERSITY
(fortitude).

- D The Story about a Darning Needle, V (4-7).
SELF (self-appraisal, modesty, sincerity).

- D The Swineherd, V (4-7).
VALUES (discrimination), SELF (sincerity).

GRADE VI

- 317 * BOY APPRENTICED TO AN ENCHANTER, THE. Padraic Colum. Macmillan, 1920. 168 pp., ill. VI (5-12).

The adventures of Ean and Bird-of-Gold in the service of a famous enchanter; an exciting story, vividly told.

ADVENTURE, ROMANCE, ACHIEVEMENT (resourcefulness, courage).

- 318 * BOY WHO KNEW WHAT THE BIRDS SAID, THE. Padraic Colum. Macmillan, 1918. 177 pp., ill. VI (4-9).

Poetic and fanciful stories, rich in imagery and high in interest value.

ACHIEVEMENT (courage, persistence, resourcefulness),
IMAGINATION.

- 319 * DOORWAY IN FAIRYLAND, A. Laurence Housman. Harcourt, 1904. 220 pp., ill., 12 s. VI (4-10).

Modern fairy tales exceptionally beautiful in atmosphere and imagery.

- A Knoonie in the Sleeping Palace, VII (6-11).

IMAGINATION, ROMANCE, IDEALS (fidelity).

- A The Bound Princess, VI (5-8).

ACHIEVEMENT (daring, perseverance), DIFFICULTY
(resourcefulness), OTHERS (courtesy), ROMANCE.

- A The Passionate Puppets, VII (6-10).

VALUES (perception), SELF (simplicity), IDEALS
(aspiration, fidelity), ROMANCE.

- B The Wishing Pot, VI (5-9).

DESIRES (moderation), ROMANCE.

- C The Blue Moon, VI (5-8).

ROMANCE, IDEALS (aspiration), FANCY.

- C The Moon-Flower, VII (6-9).

ROMANCE, DIFFICULTY (perseverance), FANCY.

- C The Way of the Wind, VIII (5-10).

DIFFICULTY (courage, self-confidence), ACHIEVE-
MENT (perseverance), ROMANCE.

- D The Rat-Catcher's Daughter, V (4-7).

DESIRES (moderation), VALUES (discrimination).

D The Rooted Lover, VI (5-8).

ADVENTURE, ROMANCE, ACHIEVEMENT (perseverance).

D The Traveller's Shoes, VI (5-8).

ADVENTURE, DIFFICULTY (resourcefulness), OTHERS (unselfishness).

D The White King, VII (5-9).

VALUES (discrimination), ROMANCE.

D The Wooing of the Maze, VI (5-9).

ROMANCE, ADVENTURE, VALUES (discrimination).

320 * FURTHER ADVENTURES OF NILS. Selma Lagerlöf. Grosset, 1911. 339 pp., ill. VI (4-9).

For comment see THE WONDERFUL ADVENTURES OF NILS (331).

ANIMALS (understanding, comradeship), OTHERS (coöperation, service), ADVENTURE.

321 * GIRL WHO SAT BY THE ASHES, THE. Padraic Colum. Macmillan, 1924. 176 pp., ill. VI (4-12).

An artistic elaboration of the Cinderella theme, poetic and appealing.

ADVERSITY (courage, patience), OTHERS (consideration), SELF (modesty, sincerity).

322 * JUNGLE BOOK, THE. Rudyard Kipling. Scribner, 1894. 341 pp., ill. VI (4-10).

Swift-moving, exciting stories of the adventures of the boy, Mowgli, and of the life and law of the jungle.

AUTHORITY (respect, obedience), COMRADES (coöperation, fair-dealing), COMMUNITY (loyalty, justice), ADVENTURE.

Note: THE SECOND JUNGLE BOOK (Scribner, 1897, 228 pp., ill., 7 s.) is of the same type.

- 323 * LITTLE MAN WITH ONE SHOE, THE. Margery Bailey.
Little, 1921. 227 pp., ill., 6 s. VI (4-9).

Poetic and imaginative stories, told with a Celtic gaiety and lightness of touch, each preceded by a charming song in the ballad manner; an individual and distinctive book.

- ** The Three Powers, VI (5-9).

ADVENTURE, ROMANCE, IDEALS (inspiration),
HUMOR.

- A Apples of Glory, VI (4-9).

ADVENTURE, ROMANCE, IDEALS (inspiration).

- A Everything for Nothing, VI (4-9).

ROMANCE, VALUES (discrimination), OTHERS
(service).

- A What Ailed the King, VI (4-9).

VALUES (discernment), SELF (self-reliance), WORK
(appreciation).

- B The Master of Magic, VI (4-7).

VALUES (discrimination), DIFFICULTY (common
sense), HUMOR.

- C The Amiable Adventures of Minkin Mouse, IV
(3-7).

ADVENTURE, FUN, HUMOR.

- 324 * PRINCE AND HIS ANTS, THE. S. F. Woodruff, *tr.*
Holt, 1910. 275 pp., ill. VI (5-9).

A dramatic and instructive story of the metamorphosis of a lazy little boy and his adventures as one of a community of ants; translated from the Italian of Bertelli's *Ciondolino*.

KNOWLEDGE (interest), COMMUNITY (coöperation),
WORK (industry, responsibility, skill).

- 325 * QUEEN'S MUSEUM AND OTHER FANCIFUL TALES, THE.
Frank Stockton. Scribner, 1906. 219 pp., ill., 10 s.
VI (5-10).

Whimsical and charming stories; individual in style and original in conception.

- A The Bee-Man of Orn, VIII (7-12).
OTHERS (consideration), HUMOR.
- A The Griffin and the Minor Canon, VI (5-9).
HUMOR, VALUES (discrimination), OTHERS (consideration).
- B Old Pipes and the Dryad, VIII (6-10).
IMAGINATION, HUMOR.
- B The Accommodating Circumstance, VI (5-8).
FUN, FANCY, ROMANCE.
- B The Christmas Truants, VI (5-8).
FUN, FANCY.
- B The Clocks of Rondaine, VII (5-10).
VALUES (discrimination), SELF (self-appraisal).
- B The Queen's Museum, VI (5-9).
HUMOR, OTHERS (tolerance), FUN.
- C Christmas Before Last, VI (5-8).
FUN, FANCY, ADVENTURE.
- C Prince Hassak's March, VII (5-8).
FUN, FANCY.
- C The Philopena, VI (5-8).
FUN, FANCY, ROMANCE.

- 326 * SEVEN PEAS IN THE POD. Margery Bailey. Little, 1919. 201 pp., ill., 7 s. VI (4-9).

For comment see THE LITTLE MAN WITH ONE SHOE (323).

- * The Brownie in the House, IV (2-6).
WORK (industry, cheerfulness), OTHERS (consideration).
- A The Princess Who Had One Accomplishment, VI (3-8).
VALUES (discrimination), WORK (skill, respect).
- B The Prince That Married a Nixie, VI (4-7).
ACHIEVEMENT (courage, perseverance), ROMANCE.
- B The Weaver's Lass, V (3-6).
WORK (industry), SELF (simplicity), ROMANCE.
- C Bergamot, VI (3-8).
DIFFICULTY (resourcefulness), HOME (attachment).
- C The Dumb Princess, V (3-6).
ACHIEVEMENT (courage), SELF (industry, modesty).
- C White Hands, VI (4-7).
OTHERS (service), ROMANCE.

- 327 * TALES FROM TIMBUKTU. Constance Smedley (C. S. Armfield). Harcourt, 1923. 179 pp., ill., 12 s. VI (4-9).

Distinctive stories retold with strength and simplicity, the Eastern setting and attractive story-within-the-story device lending glamor and romance to a solid and authentic book; well-bound and admirably illustrated.

- A The Feast of Shiraz, VI (5-9).
VALUES (discrimination).

- A The Foolish Young Emperor, VI (5-8).
SELF (modesty, self-appraisal), VALUES (discrimination).
- A The Gifted Lad, VI (5-9).
COMRADES (fidelity, devotion), ACHIEVEMENT (courage, patience, perseverance), ROMANCE.
- B The Eloquent Peasant, VI (5-9).
VALUES (perception), OTHERS (consideration).
- B The Man Who Sought Wealth from God, VI (5-9).
SELF (humility), OTHERS (generosity, gratitude), CONSEQUENCES (justice).
- C The Faithful Friends, IV (2-5).
ADVERSITY (cheerfulness, industry), FRIENDS (helpfulness), ROMANCE.
- C The King's Drum, V (4-6).
DESIRES (moderation), HUMOR.
- C The Stone Lion, VI (4-9).
DESIRES (moderation), CONSEQUENCES (justice).
- C Why the Fish Laughed, VI (5-8).
DIFFICULTY (wit), HUMOR.
- D Jewels, Silver, Pearls, and Gold, V (4-6).
ADVERSITY (patience, cheerfulness), ADVENTURE, SELF (sincerity).
- D When There's a Wit, There's a Way, V (4-7).
DIFFICULTY (resourcefulness).

- 328 * UNCLE REMUS, HIS SONGS AND HIS SAYINGS. Joel Chandler Harris. Appleton, 1908. 265 pp., ill. VI (3-12).

First in the series of widely-known collections of animal and folk tales, centering about the character of an old

plantation negro, Uncle Remus; most effective when read aloud by one familiar with the dialect.

FUN, FRIENDS (comradeship).

- 329 * WHITE PATCH. Angelo Patri, *tr.* Am. Bk., 1911. 216 pp. VI (5-9).

A free translation preserving the spirit of the original Italian, at the same time altering the force of certain of the incidents. For further comment *see* THE PRINCE AND HIS ANTS (324).

KNOWLEDGE (interest), COMMUNITY (coöperation), WORK (industry, responsibility, skill).

- 330 * WONDER SMITH AND HIS SONS, THE. Ella Young. Longmans, 1927. 191 pp., ill. VI (5-9).

The story of a hero of Celtic mythology, the Gubbaun Saor, "a maker of worlds and a shaper of universes," told in prose of exceptional beauty and distinction.

TRADITION (Celtic), IMAGINATION.

- 331 * WONDERFUL ADVENTURES OF NILS. Selma Lagerlöf. Doubleday, 1907. 439 pp., ill. VI (4-9).

A Swedish fairy tale, vigorous and convincing, presenting facts in geography and natural history and at the same time relating the adventures and character development of a fourteen-year-old boy who became an elf.

ANIMALS (understanding, comradeship), OTHERS (coöperation, service), ADVENTURE.

- 332 A D'AULNOY'S FAIRY TALES. J. R. Planché, *tr.* McKay, 1923. 457 pp., ill. VI (5-10).

A complete and authoritative collection of the intricate fairy tales of the Countess d'Aulnoy, written for the court of Louis XIV and reflecting the atmosphere and manners of that period; a well-made and beautifully illustrated edition.

ROMANCE, ADVENTURE, FANCY.

- 333 A FORGE IN THE FOREST, THE. Padraic Colum. Macmillan, 1925. 148 pp., ill. VI (5-9).

Imaginative stories from various sources in mythology and legend, told at the forge of the man who "makes shoes without leather."

IMAGINATION, ADVENTURE, WORK (industry, respect).

- 334 A HERAKLES, THE HERO OF THEBES. M. E. Burt and Z. A. Ragozin. Scribner, 1900. 146 pp., ill. VI (4-7).

Exploits of Hercules and other Greek heroes told in a dignified and swift-moving narrative.

TRADITION (Classic), RELIGIOUS VALUES, ACHIEVEMENT (persistence, endurance).

- 335 A ILIAD FOR BOYS AND GIRLS, THE. Alfred J. Church. Macmillan, 1907. 302 pp., ill. VI (5-9).

A prose adaptation of the Homeric epic; much abbreviated, but retaining the continuity of the story and, to a large extent, the simplicity and dignity of the original.

TRADITION (Classic), ADVENTURE, FRIENDS (loyalty).

- 336 A KING OF IRELAND'S SON, THE. Padraic Colum. Macmillan, 1916. 316 pp., ill. VI (5-8).

Threads of various of the Celtic folk tales and romances skillfully interwoven in a narrative of considerable literary charm.

IMAGINATION, ACHIEVEMENT (persistence, determination), ROMANCE, ADVENTURE.

- 337 A NORSE STORIES. Hamilton Wright Mabie. Rand, 1902. 304 pp., ill. VI (5-10).

A vivid and poetic retelling of stories from the Eddas; with notes, index, and bibliography.

TRADITION (Scand.).

- 338 A ODYSSEY FOR BOYS AND GIRLS, THE. Alfred J. Church. Macmillan, 1906. 308 pp. VI (5-9).

For comment, *see* THE ILIAD FOR BOYS AND GIRLS (335).
TRADITION (Classic), ADVENTURE, OTHERS (hospitality).

- 339 A PAGE, ESQUIRE, AND KNIGHT. Marion Lansing. Ginn, 1910. 182 pp., ill. VI (4-9).

A compressed account of the development and progress of knighthood made effective through familiar themes of chivalric deeds.

TRADITION (Mediæval), CHIVALRY.

- 340 A SEVEN CITIES OF CIBOLA, THE. Aileen Nusbaum. Putnam, 1926. 167 pp., ill. VI (5-8).

Folk tales reflecting the thought and customs of the primitive Zuñi Indians, retold for children; an interesting collection, well-edited and adequately illustrated.

TRADITION (Am. Indian), OTHERS (hospitality, generosity).

- 341 A SKAZKI: TALES AND LEGENDS OF OLD RUSSIA. Ida Zeitlin. Doran, 1926. 335 pp., ill. VI (5-9).

A beautifully bound and illustrated volume of Russian wonder tales translated into dignified, sonorous English.

TRADITION (Slavic), ADVENTURE, ACHIEVEMENT (courage, perseverance).

- 342 A STORIES OF KING ARTHUR AND THE ROUND TABLE. Beatrice Clay. Dutton, 1921. 322 pp., ill. VI (4-8).

A satisfactory introduction to the Arthurian legends, simple and vigorous in style and realistic in tone.

TRADITION (Mediæval), CHIVALRY.

- 343 A STORIES OF NORSE HEROES. E. M. Wilmot-Buxton. Crowell, 1909. 246 pp., ill. VI (5-9).

Stories of the Norse gods and of the heroes, Sigurd and Frithiof, acceptably retold from the Sagas.

TRADITION (Scand.), ADVENTURE, RELIGIOUS VALUES.

Note: Variant title: TOLD BY THE NORTHMEN (E. M. Wilmot-Buxton). George G. Harrap and Company (London), 1908. 246 pp., ill.

- 344 A VOYAGERS, THE. Padraic Colum. Macmillan, 1925. 188 pp., ill. VI (5-8).

Stories of Atlantic discovery including the Legend of Atlantis, the Voyage of Maelduin, and the Voyage of Saint Brendan, competently presented.

ACHIEVEMENT (courage, endurance), DIFFICULTY (resourcefulness, judgment).

- 345 B HEROES OF GREEK FAIRY TALES. Charles Kingsley. Oxford, 1855. 167 pp., ill. VI (5-8).

Stories based upon the heroic deeds of Perseus, Theseus, and the Argonauts; weakened, perhaps, from the modern point of view, by the frequent interpolation of moral precepts.

TRADITION (Classic), IDEALS (aspiration), ADVENTURE, RELIGIOUS VALUES.

- 346 B MOONSHINE AND CLOVER. Laurence Housman. Harcourt, 1894. 220 pp., ill., 18 s. VI (4-7).

Fanciful stories, less appealing in style and less worthy in matter than those in the author's A DOORWAY IN FAIRYLAND (319).

IMAGINATION, ADVENTURE, ROMANCE.

A A Chinese Fairy Tale, VI (4-7).

IDEALS (vision), ADVERSITY (courage, patience),
RELIGIOUS VALUES.

C The Gentle Cockatrice, VI (5-8).

FANCY.

347 B MY OWN FAIRY BOOK. Andrew Lang. Grosset, 1917.
259 pp., ill., 3 s. VI (5-9).

Long, modern stories in which Mr. Lang has put to use his vast knowledge of fairy tale motifs and conventions; fantastic, bizarre, satiric.

B Prince Prigio, VI (5-9).

SELF (modesty, sincerity), ADVENTURE, DIFFICULTY
(resourcefulness), FANCY.

C The Gold of Fairnilee, VI (5-9).

FRIENDS (fidelity, service), ACHIEVEMENT (perseverance), FANCY.

D Prince Ricardo of Pantouffice, VI (5-9).

ACHIEVEMENT (self-reliance), COMRADES (helpfulness), FANCY.

348 B NAVAHO TALES. William Whitman. Houghton, 1925.
217 pp., ill. VI (4-8).

Picturesque legends, simple, dignified, and dramatic, retold with careful adherence to original sources; illustrated with imaginative insight and a fine comprehension of Indian art.

TRADITION (Am. Indian).

349 B SANTA CLAUS IN SUMMER. Compton Mackenzie.
Stokes, 1925. 298 pp., ill. VI (4-9).

A clever tale built around Mother Goose places and characters; suited in story-interest to children of any age,

but characterized by a sophisticated and slightly satirical wit fully appreciable only by older children.

FUN, FANCY, ADVENTURE.

- 350 B SLEEPING BEAUTY AND OTHER FAIRY TALES, THE. Sir Arthur Quiller-Couch. Doran, 1910. 228 pp., ill., 4 s. VI (4-8).

Certain of the old French fairy tales elaborated with charm and literary skill; a gift edition.

FANCY, ROMANCE.

- * Beauty and the Beast, VI (4-8).

DUTY (obedience), FRIENDS (fidelity), SELF (modesty, gentleness).

- * Cinderella, VI (4-8).

OTHERS (consideration), ADVERSITY (cheerfulness, patience).

- A The Sleeping Beauty, VI (3-7).

FANCY, ROMANCE.

- 351 B SOLARIO THE TAILOR. William Bowen. Macmillan, 1923. 232 pp., ill. VI (5-8).

Tales of extravagant and bizarre adventure, built upon a novel and curiously intricate story-within-a-story device.

ADVENTURE, FANCY, ROMANCE.

- 352 B STORIES FROM THE ARABIAN NIGHTS. Laurence Housman. Doran, 1911. 237 pp., ill. VI (5-8).

Six tales from the Arabian Nights retold with emphasis on their dramatic interest; beautifully bound and illustrated.

TRADITION (Oriental), ADVENTURE, ROMANCE.

- 353 B TALES OF EARLY ENGLAND. E. M. Wilmot-Buxton.
Crowell, 1913. 160 pp., 14 s. VI (4-8).

Adaptations of relatively unfamiliar stories from the chronicles and mediæval romances, arranged in chronological order.

TRADITION (English), CHIVALRY.

- B Sir Gawayne and the Green Knight, VI (5-9).

SELF (sincerity, honor), DANGER (courage).

- B Havelock the Dane, V (4-8).

FRIENDS (loyalty), OTHERS (fair-dealing, sympathy), ADVENTURE.

- 354 B TOTEM TALES. W. S. Phillips. Star, 1896. 326 pp., ill.
VI (4-12).

A vivid and accurate record of Northwest Coast myths, legends, and customs; interesting both for reference and for general reading.

TRADITION (Am. Indian), OTHER PEOPLE.

- 355 B WONDER BOOK OF HORSES, THE. James Baldwin.
Century, 1903. 242 pp., ill. VI (5-9).

Stories introducing the famous steeds of legend and romance.

ADVENTURE.

- 356 C ARABIAN NIGHTS, THE. Rupert S. Holland, *ed.* Mac-
rae-Smith, ——. 420 pp., ill. VI (5-8).

Tales based on the Lane translation of the Arabian Nights, freely adapted and revised.

TRADITION (Oriental), ADVENTURE, ROMANCE.

- 357 C OLD GREEK FOLK STORIES. Josephine Preston Peabody. Houghton, 1897. 112 pp., 22 s. VI (5-9).

A group of stories briefly retold from Greek mythology; designed chiefly to serve as a complement to Hawthorne's WONDER BOOK AND TANGLEWOOD TALES (223).

TRADITION (Classic), ADVENTURE, COMRADES (fidelity).

- 358 C OLD MAN COYOTE. Clara K. Bayliss. Crowell, 1908. 146 pp., —, ill. VI (4-6).

A book concerned with the amusing adventures and misadventures of the very cunning Old Man Coyote, the great buffoon and trickster of Indian mythology.

TRADITION (Am. Indian).

- 359 C UNCLE REMUS RETURNS. Joel Chandler Harris. Houghton, 1918. 174 pp., ill. VI (4-9).

Tales similar to those in earlier volumes of the series, presented in a less pleasing framework; for comment *see* UNCLE REMUS, HIS SONGS AND HIS SAYINGS (328).

FUN, FRIENDS (comradeship).

- 360 C WONDER TALES OF ANCIENT WALES. Bernard Henderson and Stephen Jones. Small, 1924. 166 pp., ill. VI (5-9).

Stories with a basis in Gaelic folklore, furnishing a sympathetic picture of the habits and superstitions of the Welsh peasant.

TRADITION (Celtic).

GRADE VII

- 361 ** ROBIN HOOD. Paul Creswick. McKay, 1917. 362 pp.,
ill. VII (5-10).

A complete, unified, and dramatic treatment of the Robin Hood material, marked by a skillful handling of the social issues involved in the setting of the story; a large book, suitably illustrated.

ADVENTURE, COMRADES (loyalty, sportsmanship), SELF (honor), TRADITION (English).

- 362 * ARMFIELDS' ANIMAL BOOK, THE. Constance Smedley Armfield. Holt, 1923. 96 pp., ill. VII (5-10).

Unusual stories of the fable type told with individuality and distinction.

IMAGINATION, VALUES (discrimination).

- 363 * ROBIN HOOD. Howard Pyle. Scribner, 1883. 296 pp.,
ill. VII (5-10).

A sound and vigorous version of the Robin Hood stories in a large, well-made book with interesting illustrations by the author.

ADVENTURE, COMRADES (loyalty, sportsmanship), SELF (honor), TRADITION (English).

- 364 * ROBIN HOOD. Louis Rhead. Harper, 1912. 286 pp.,
ill. VII (5-12).

Stories in the Robin Hood tradition, direct and vigorous in style and authentic in atmosphere; an attractive book with illustrations by the author.

ADVENTURE, COMRADES (loyalty, sportsmanship), SELF (honor), TRADITION (English).

- 365 A ADVENTURES OF ULYSSES. Charles Lamb (W. P. Trent, *ed.*). Heath, 1900. 113 pp., ill. VII (6-9).

An adaptation from the Chapman translation of Homer which has itself become a classic for children.

ADVENTURE, OTHERS (hospitality), TRADITION (Classic).

- 366 A ARABIAN NIGHTS, THE. Frances Jenkins Olcott. Holt, 1915. 294 pp., ill. VII (6-10).

A carefully edited selection from the better known tales, in which much of the atmosphere and flavor of the Lane translation is preserved.

TRADITION (Oriental), ADVENTURE, ROMANCE.

- 367 A FAT OF THE CAT, THE. Louis Untermeyer. Harcourt, 1925. 283 pp., ill., 5 s. VII (5-10).

Lively and unusual tales freely adapted from the German of Gottfried Keller.

HUMOR, FANCY, VALUES (discernment).

- B The Fat of the Cat, VI (5-9).

HUMOR, DIFFICULTY (resourcefulness), CONSEQUENCES (foresight), DESIRES (moderation).

- 368 A KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE. Sir Thomas Malory (Clifton Johnson, *ed.*). Macmillan, 1916. 335 pp., ill. VII (6-8).

An abbreviated and modernized version of Malory, designed to interest young people in the Arthurian legends.

TRADITION (Mediæval), CHIVALRY, ADVENTURE, ROMANCE.

- 369 A LABOULAYE'S FAIRY BOOK. Edouard Laboulaye (Mary L. Booth, *tr.*). Harper, 1925. 363 pp., ill., 12 s. VII (4-9).

A retelling of old tales from several sources, witty, ironical, distinguished in style; written for his grand-

daughter by the celebrated French academician and statesman.

HUMOR, ROMANCE, ADVENTURE.

B Perlino, VI (5-9).

HUMOR, ROMANCE, FRIENDS (loyalty, service),
DIFFICULTY (persistence, courage).

B The Castle of Life, VIII (6-10).

IMAGINATION, IDEALS (fidelity, vision), ACHIEVE-
MENT (self-sacrifice, courage, self-reliance),
RELIGIOUS VALUES.

B The Story of Coquerico, V (4-7).

SELF (modesty), OTHERS (consideration).

C King Bizarre, VII (5-8).

ROMANCE, OTHERS (honesty).

C The Twelve Months, VI (4-7).

OTHERS (courtesy), SELF (modesty).

C Yvon and Finette, VII (5-9).

ADVENTURE, ROMANCE.

D The Story of the Noses, VII (5-9).

FUN.

D The Three Citrons, VII (5-9).

ROMANCE.

370 A LAST FAIRY TALES. Edouard Laboulaye (Mary L. Booth, *tr.*). Harper, 1884. 376 pp., ill., 27 s. VII (4-9).

For comment see LABOULAYE'S FAIRY BOOK (369).

HUMOR, ADVENTURE, ROMANCE.

A Poucinet, VI (5-8).

DIFFICULTY (resourcefulness, intelligence), HUMOR.

- A The Shepherd Pacha, VI (5-9).
WORK (respect, enthusiasm), SELF (independence).
- B The Fairy Crawfish, VI (5-9).
SELF (contentment with one's lot), DESIRES (moderation), HUMOR.
- B The Three Wonders of the World, V (4-7).
PARENTS (devotion), ACHIEVEMENT (courage, persistence, resourcefulness), ADVENTURE.
- C The Little Grey Man, VI (5-8).
FUN, HUMOR.
- C Zerbino, the Savage, VII (6-9).
SELF (sincerity, contentment with one's lot),
DESIRES (moderation), HUMOR.
- D A Female Solomon, VI (5-7).
DIFFICULTY (resourcefulness, wit).
- D Dame Gudbrand, V (4-7).
HUMOR.
- D Gagliuso, or, The Good Cat, V (4-7).
FRIENDS (service, gratitude).
- D Grizzled Peter, V (4-7).
WORK (contentment), OTHERS (coöperation),
HUMOR.
- D The Three Wishes, VII (6-9).
DIFFICULTY (alertness, resourcefulness), FUN.
- D The Wolf and the Goat, V (4-8).
OTHERS (honesty, fair-dealing), CONSEQUENCES
(justice).

- 371 A MORE TALES FROM THE ARABIAN NIGHTS. Frances Jenkins Olcott. Holt, 1915. 274 pp., ill. VII (6-10).

For comment see THE ARABIAN NIGHTS by the same author (366).

TRADITION (Oriental), ADVENTURE, ROMANCE.

- 372 A SIR MARROK. Allen French. Century, 1902. 281 pp., ill. VII (6-10).

A dramatic story with a background in Arthurian legend; romantic fiction true to the spirit of chivalry.

COMMUNITY (service, self-sacrifice), ADVERSITY (self-reliance, fortitude), AUTHORITY (justice, responsibility).

- 373 A STORIES OF OLD GREECE AND ROME. Emilie Kip Baker. Macmillan, 1913. 373 pp., ill. VII (6-9).

A reliable and interesting collection of stories, well-selected and well-arranged, with index and useful appendix.

TRADITION (Classic), RELIGIOUS VALUES, ADVENTURE.

- 374 A TWILIGHT LAND. Howard Pyle. Harper, 1894. 438 pp., ill. VII (6-9).

A group of stories somewhat similar in atmosphere and extravagance of adventure to the Arabian Nights tales, told with a philosophical dryness and acerbity of wit.

SELF (contentment with one's lot), ADVENTURE, HUMOR.

- 375 A WIZARD OF THE NORTH, THE. Parker Fillmore. Harcourt, 1923. 213 pp., ill. VII (6-10).

A condensed and skilful treatment of themes from the Finnish epic, the Kalevala; one of the few books for children dealing with a fascinating and little-known mythology.

TRADITION (Slavic), ADVENTURE, OTHER PEOPLE.

- 376 B BOOK OF WONDER VOYAGES, THE. Joseph Jacobs. Putnam, 1919. 230 pp., ill. VII (5-10).

A well-edited collection of four stories: The Celtic "Voyage of Maelduin"; the Icelandic "Journeys of Thorkill and Eric the Far-Traveled"; "The Argonauts," from Kingsley's "Greek Heroes"; and "Hasan of Basorah," adapted by the author from the Arabian Nights.

ADVENTURE, ACHIEVEMENT (perseverance).

- 377 B GOLDEN FLEECE, THE. James Baldwin. Am. Bk., 1905. 286 pp. VII (6-10).

Story of the Argonauts dramatically retold.

ADVENTURE, ACHIEVEMENT (courage, initiative), TRADITION (Classic).

- 378 B HEROES OF THE DAWN. Violet Russell. Macmillan, 1914. 251 pp., ill. VII (5-8).

Stories of the ancient gods and fairy heroes of Ireland, told with imaginative feeling.

TRADITION (Celtic), ADVENTURE, ROMANCE, SELF (honor).

- 379 B HIGH DEEDS OF FINN, THE. T. W. Rolleston. Crowell, 1911. 214 pp., ill. VII (6-10).

A scholarly and sympathetic collection of tales from the bardic literature of ancient Ireland, concerned largely with the deeds and times of the heroic Finn Mac Cumhal. A cheaper edition without introduction and colored plates is put out by the same publisher.

TRADITION (Celtic), ADVENTURE, ROMANCE.

- 380 B OLD ENGLISH FAIRY TALES. S. Baring-Gould. Burt, 1895. 309 pp., ill. VII (5-10).

An annotated collection of tales based on ancient ballads and prose manuscripts, contributing to an understanding of old English traditions and culture.

TRADITION (English), FUN, FANCY.

- 381 B PUEBLO INDIAN FOLK STORIES. Charles F. Lummis. Century, 1910. 257 pp., ill. VII (5-10).

An accurate matter-of-fact exposition of Pueblo beliefs and customs, valuable as a contribution to Indian folklore.

TRADITION (Am. Indian), OTHER PEOPLE, COMMUNITY (coöperation).

- 382 B SAMPO, THE. James Baldwin. Scribner, 1912. 368 pp., ill. VII (6-10).

A spirited narrative centering around the Sampo, magic mill of plenty; adapted from the Finnish Kalevala.

TRADITION (Slavic), ACHIEVEMENT (courage, persistence).

- 383 B SIEGFRIED AND BEOWULF. Zenaïde A. Ragozin. Putnam, 1898. 330 pp., ill. VII (6-10).

Vigorous and faithful versions of the two epics, with informative preface and notes.

ACHIEVEMENT (courage), IDEALS (fidelity), RELIGIOUS VALUES, TRADITION (German and English).

- 384 B STORIES OF PERSIAN HEROES. E. M. Wilmot-Buxton. Crowell, 1908. 238 pp., ill. VII (5-9).

A version of the Persian Epic of the Kings, comparable to the Arthurian cycle.

TRADITION (Oriental), ADVENTURE.

- 385 B STORIES OF THE KING. James Baldwin. Am. Bk., 1910. 335 pp., ill. VII (5-9).

A group of Arthurian stories acceptably adapted from various sources.

ADVENTURE, ACHIEVEMENT (courage, endurance), CHIVALRY, TRADITION (Mediæval).

- 386 B STORY OF KING ARTHUR, THE. Edward Brooks. Penn, 1902. 383 pp., ill. VII (6-9).

A serviceable treatment of Arthurian material, uniform in edition with THE STORY OF SIEGFRIED (389), THE STORY OF THE ODYSSEY (391), etc., by the same author.

COMRADES (loyalty), ADVENTURE, ACHIEVEMENT (courage, persistence), CHIVALRY, TRADITION (Mediæval).

- 387 B STORIES OF ROBIN HOOD AND HIS MERRY OUTLAWS. J. Walker McSpadden. Crowell, 1904. 313 pp., ill. VII (6-10).

A well-organized account of Robin Hood's career with many quotations from the old ballads.

ADVENTURE, COMRADES (loyalty, sportsmanship), SELF (honor), TRADITION (English).

- 388 B STORY OF ROLAND, THE. James Baldwin. Scribner, 1883. 415 pp., ill. VII (5-10).

A story of the chief hero of mediæval French romances, based upon various literary and legendary sources and much amplified.

CHIVALRY, COMRADES (loyalty), TRADITION (French).

- 389 B STORY OF SIEGFRIED, THE. Edward Brooks. Penn, 1903. 391 pp. VII (5-9).

A story of marvellous adventure, rough chivalry, and swift justice, based upon the Volsung Saga; distinctly a boy's book.

TRADITION (Scand.), IDEALS (aspiration), DANGER (courage), OTHERS (loyalty, generosity).

- 390 B STORY OF THE GOLDEN AGE, A. James Baldwin. Scribner, 1887. 286 pp., ill. VII (6-10).

An eventful narrative, relating with intimate detail the legends connected with the Trojan War.

TRADITION (Classic), ADVENTURE, ACHIEVEMENT (initiative, self-confidence).

- 391 B STORY OF THE ODYSSEY, THE. Edward Brooks. Penn, 1899. 370 pp. VII (5-9).

The main incidents of the epic presented in a simple and easily followed narrative, arranged and adapted from the translations of Andrew Lang and William Cullen Bryant.

TRADITION (Classic), ADVENTURE, OTHERS (hospitality).

- 392 B TALES OF TRUE KNIGHTS. George Philip Krapp. Century, 1921. 317 pp., ill., 15 s. VII (6-10).

Adaptations of hero tales from mediæval legend and romance, stressing their moral values and indicating an appreciation of their spirit.

TRADITION (Mediæval), CHIVALRY.

- B Havelock, the Dane, VI (5-9).

FRIENDS (loyalty), OTHERS (fair-dealing, sympathy), ADVENTURE.

- B Sir Gawain and the Green Knight, VII (6-9).

SELF (sincerity, honor), DANGER (courage).

- 393 C BILLY BARNICOAT. Greville MacDonald. Dutton, 1925. 246 pp., ill. VII (5-8).

Rescued from shipwreck and adopted by Cornish fisher-folk, Billy Barnicoat weaves his experiences into a tenuous web of fancy.

IMAGINATION, VALUES (discrimination), OTHERS (kindness).

- 394 C FAIRY LEGENDS OF IRELAND. Thomas Crofton Croker. Kenedy, ——. 352 pp., ill. VII (5-10).

An early collection of the homelier Celtic legends and folk stories, racy and humorous.

TRADITION (Celtic).

- 395 C GREEK LEGENDS. Mary Agnes Hamilton. Oxford, 1919. 192 pp., ill. VII (6-10).

A popular treatment of some of the more familiar myths and legends associated with Greek gods and heroes.

TRADITION (Classic).

- 396 C HAPPY PRINCE AND OTHER FAIRY TALES, THE. Oscar Wilde. Putnam, 1917. 256 pp., ill., 9 s. VII (5-10).

Original symbolistic fairy tales, sophisticated in treatment.

- B The Happy Prince, VI (5-9).

OTHERS (service, unselfishness, sympathy), RELIGIOUS VALUES.

- C The Selfish Giant, VII (6-9).

VALUES (discernment), RELIGIOUS VALUES.

- C The Star Child, VI (5-8).

SELF (humility), OTHERS (consideration, courtesy), ADVERSITY (courage).

- 397 C ORPHEUS WITH HIS LUTE. W. M. L. Hutchinson. Longmans, 1926. 300 pp., ill. VII (5-10).

Much extended stories from Greek mythology picturing the warring forces in earth and heaven and man's struggle to reconcile and overcome them, told with some poetic feeling.

TRADITION (Classic).

- 398 C PAUL BUNYAN AND HIS GREAT BLUE OX. Wallace Wadsworth. Doran, 1926. 238 pp., ill. VII (6-10).

The remarkable history and adventures of Paul Bunyan, mythical hero of the American lumberjack, arranged and told for children.

TRADITION (American), FUN, FANCY.

- 399 C STORIES FROM CHAUCER. J. W. McSpadden. Crowell, 1907. 240 pp., ill. VII (5-9).

Selected stories from the Canterbury Tales, acceptably retold in prose.

LITERARY TRADITION.

- 400 C STORIES FROM THE RABBIS. Abram S. Isaacs. Bloch, 1898. 222 pp. VII (6-9).

An interesting selection of legends from the Talmud, giving an impression of Oriental color; impressive in spite of their didacticism.

TRADITION (Oriental).

- 401 C STORY OF ÆNEAS, THE. M. Clarke. Am. Bk., 1898. 203 pp., ill. VII (5-9).

Reliable adaptations of classic tales arranged primarily for school use.

ADVENTURE, ACHIEVEMENT (courage, perseverance),
TRADITION (Classic).

- 402 C STORY OF TROY, THE. M. Clarke. Am. Bk., 1897. 251 pp., ill. VII (5-9).

For comment *see* THE STORY OF ÆNEAS (401).

TRADITION (Classic), ADVENTURE, FRIENDS (loyalty).

- 403 C STORY OF ULYSSES, THE. M. Clarke. Am. Bk., 1900. 279 pp., ill. VII (5-9).

For comment *see* THE STORY OF ÆNEAS (401).

TRADITION (Classic), ADVENTURE, OTHERS (hospitality).

- 404 C TALES FROM SILVER LANDS. Charles J. Finger. Doubleday, 1924. 225 pp., ill. VII (6-10).

Tales which are based on the tradition of South American Indians; rich in color but blurred in line and vague

in narrative plot ; occasionally giving evidence of a poetry which transmutes actual concrete details into symbols of universal truth.

TRADITION (Am. Indian).

- 405 C TALES OF THE ENCHANTED ISLANDS OF THE ATLANTIC.
Thomas Wentworth Higginson. Macmillan, 1898.
259 pp. VII (5-9).

A collection of well-written stories based on certain less familiar myths and traditions of various European countries, designed to stimulate an interest in the source materials of history.

ADVENTURE, ROMANCE.

- 406 D BOOK OF MYTHS, A. Jean Lang. Putnam, 1922.
340 pp., ill., 34 s. VII (5-11).

Listed primarily as the source of the following stories :

- C Beowulf, VII (6-9).

OTHERS (service, self-sacrifice), ACHIEVEMENT
(courage, joy).

- C The Children of Lir, VII (6-10).

IMAGINATION, COMRADES (devotion, self-sacrifice),
ADVERSITY (fortitude).

- C Deirdre, VIII (7-11).

IMAGINATION, ROMANCE, FRIENDS (fidelity), AD-
VERSITY (courage).

- C Roland, the Paladin, VII (6-9).

IDEALS (fidelity), COMRADES (loyalty), ACHIEVE-
MENT (self-confidence).

GRADE VIII

- 407 ** CHILDREN OF ODIN, THE. Padraic Colum. Macmillan, 1920. 282 pp., ill. VIII (6-12).

Norse hero-tales told with beauty of imagery and power of dramatic narrative.

TRADITION (Scand.), RELIGIOUS VALUES, ADVENTURE.
OTHERS (fair-dealing, service).

- 408 * ISLAND OF THE MIGHTY, THE. Padraic Colum. Macmillan, 1924. 265 pp. VIII (7-10).

Hero stories of Celtic Britain retold from the Mabinogion with certain condensations and rearrangements; an attractive edition, ably edited. For further comment see THE MABINOGION (442).

TRADITION (Celtic), ADVENTURE, ROMANCE, IMAGINATION.

- 409 * KING ARTHUR AND HIS KNIGHTS. Philip Schuyler Allen. Rand, 1924. 455 pp., ill. VIII (5-10).

A vigorous and realistic treatment of the King Arthur cycle, dignified in language and presentation; a well-made book with excellent illustrations.

TRADITION (Mediæval), CHIVALRY, FRIENDS (loyalty),
DANGER (initiative, self-reliance).

- 410 * PUCK OF POKK'S HILL. Rudyard Kipling. Doubleday, 1906. 254 pp. VIII (6-11).

A series of vigorous, imaginative tales wherein romantic figures from England's historic past live again for two children who have met with Puck, "the oldest Old Thing in England." Spirited verse contributes to the atmosphere and value of the book.

IMAGINATION, COMRADES (loyalty, affection).

- 411 * REWARDS AND FAIRIES. Rudyard Kipling. Doubleday, 1910. 320 pp. VIII (6-11):

Another set of tales similar in theme and treatment to PUCK OF POOK'S HILL (410).

IMAGINATION, COMRADES (loyalty, affection).

- 412 * STORY OF KING ARTHUR AND HIS KNIGHTS, THE (King Arthur Series, Vol. I). Howard Pyle. Scribner, 1903, 312 pp., ill. VIII (7-10).

A book dealing with the early adventures, achievements, and friendships of King Arthur, retold after Malory and mediæval romances, with considerable alteration of incident. A vivid treatment of the material, reproducing the glamor of chivalry; competent in workmanship and substantial in make-up.

TRADITION (Mediæval), CHIVALRY.

- 413 * STORY OF THE CHAMPIONS OF THE ROUND TABLE, THE (King Arthur Series, Vol. II). Howard Pyle. Scribner, 1905. 328 pp., ill. VIII (7-10).

Concerning Tristram, Percival, and Launcelot in his youth. For a characterization of the treatment *see* THE STORY OF KING ARTHUR (412).

TRADITION (Mediæval), CHIVALRY.

- 414 * STORY OF SIR LAUNCELOT AND HIS COMPANIONS, THE (King Arthur Series, Vol. III). Howard Pyle. Scribner, 1907. 340 pp., ill. VIII (7-10).

The later life and friends of Sir Launcelot retold after Malory, with a slight modification of incident. For a characterization of the treatment *see* THE STORY OF KING ARTHUR (412).

TRADITION (Mediæval), CHIVALRY.

- 415 * STORY OF THE GRAIL AND THE PASSING OF ARTHUR, THE
(King Arthur Series, Vol. IV). Howard Pyle.
Scribner, 1910. 258 pp., ill. VIII (7-10).

The stories of Geraint, Galahad, and the passing of Arthur, told with delicacy and simplicity. For a further characterization of the treatment *see* THE STORY OF KING ARTHUR (412).

TRADITION (Mediæval), CHIVALRY.

- 416 A ARABIAN NIGHTS, THE. Padraic Colum. Macmillan,
1923. 371 pp., ill. VIII (7-10).

An exceptionally well-edited collection of Arabian Nights tales, based on the standard translation of Edward William Lane, with an interesting introduction.

TRADITION (Oriental), ADVENTURE, ROMANCE.

- 417 A CUCHULAIN, THE HOUND OF ULSTER. Eleanor Hull.
Crowell, 1910. 279 pp., ill. VIII (7-10).

A competent and poetic retelling of the adventurous tale of Cuchulain, who for centuries represented the chivalric ideal of the Irish Gael.

TRADITION (Celtic), IDEALS (aspiration, fidelity),
ADVENTURE.

- 418 A GAELIC FOLK TALES. Mary Grant O'Sheridan. Henne-
berry, 1910. 241 pp. VIII (7-10).

A useful small volume containing intelligent versions of the three early Gaelic romances, known as "The three sorrows of story-telling," with four other favorite tales; introductory historical sketch and helpful pronunciation key.

TRADITION (Celtic), IMAGINATION, ROMANCE.

- 419 A STORY OF THE CANTERBURY PILGRIMS, THE. F. J. Harvey Darton. Stokes, 1914. 310 pp., ill. VIII (7-10).

An entertaining and readable prose version of the Canterbury Tales for children, acquainting them with Chaucer and at the same time introducing them to the vivid life of the late Middle Ages.

LITERARY TRADITION.

- 420 A TALES FROM MUNCHAUSEN. Edward Everett Hale. Heath, 1901. 78 pp., ill. VIII (7-10).

Fabulous adventures told in the first person with extravagant humor and irony. Introduction and valuable notes; illustrations after Doré.

LITERARY TRADITION, HUMOR, ADVENTURE.

- 421 A TALES FROM SHAKESPEARE. Charles and Mary Lamb. Dutton, 1903. 338 pp. VIII (7-10).

The standard volume of adaptations from Shakespeare for children; still a useful preparation for the reading of the plays.

LITERARY TRADITION, ROMANCE.

- 422 B BOOK OF ROMANCE, THE. Andrew Lang. Longmans, 1902. 384 pp., ill. VIII (7-10).

Versions of mediæval French, Celtic, and British legends and romances; a comprehensive and convenient collection for the older child's reading.

TRADITION (Mediæval), ADVENTURE, ROMANCE.

- 423 B MYTHS AND LEGENDS OF BRITISH NORTH AMERICA. Katharine B. Judson. McClurg, 1917. 211 pp., ill. VIII (7-12).

A volume of interesting and authentic myths, legends, and anecdotes from the Indians of Canada and the Northwest Coast.

TRADITION (Am. Indian).

- 424 B MYTHS AND LEGENDS OF OUR OWN LAND. C. M. Skinner. Lippincott, 1896. 2 vols., ill. VIII (7-12).

An interesting collection of American legends representing the tradition of all sections of the country and, incidentally, indicating the differing types of humor and superstition of the various localities.

TRADITION (American).

- 425 B STORIES FROM WAGNER. J. Walker McSpadden. Crowell, 1914. 282 pp., ill. VIII (6-12).

Vivid and spirited prose versions of the Wagnerian operas; useful in connection with an appreciative study of Wagner.

LITERARY TRADITION.

- 426 B STORY OF THE ÆNEID, THE. Edward Brooks. Penn, 1899. 366 pp. VIII (6-9).

A narrative of fairly sustained interest presenting a synopsis of the principal incidents of the Latin epic.

TRADITION (Classic), ACHIEVEMENT (courage, perseverance), ADVENTURE.

- 427 B WONDER STORIES FROM THE MABINOGION. Edward Brooks. Penn, 1908. 338 pp. VIII (7-10).

Stories from the Mabinogion, simplified and adapted, presented in an inexpensive edition; for additional comment see THE MABINOGION (442).

TRADITION (Celtic), ADVENTURE, ROMANCE.

- 428 C BOOK OF GOLDEN DEEDS, A. Charlotte M. Yonge. Macmillan, 1929. 450 pp. VIII (7-10).

Interesting, elaborated, and often apocryphal versions of noble and heroic deeds famous in legend and history.

IDEALS (aspiration, fidelity).

- 429 C CELTIC STORIES. Edward Thomas. Oxford, 1918. 125 pp. VIII (7-12).

Welsh and Irish tales of legendary heroes giving interesting details of mediæval Celtic life.

TRADITION (Celtic), ADVENTURE.

- 430 KIPLING STORIES AND POEMS EVERY CHILD SHOULD KNOW, ‡ VOL. II. Rudyard Kipling. Houghton, 1909. 361 pp., ill. VIII (4-12).

- B Children of the Zodiac, X (10-12).

IDEALS (aspiration), DUTY (responsibility, courage).

- B The Ship That Found Herself, VIII (6-9).

WORK (zeal), COMRADES (coöperation).

GRADES IX-XII

- 431 ** ADVENTURES OF ODYSSEUS AND THE TALE OF TROY, THE. Padraic Colum. Macmillan, 1918. 254 pp., ill. IX (7-12).

A sound and distinguished presentation of stories from the Homeric literature.

TRADITION (Classic), ACHIEVEMENT (courage, resourcefulness, endurance), OTHERS (hospitality).

- 432 ** CUCHULAIN OF MUIRTHEMNE. Lady Gregory. Murray Press, 1903. 360 pp. XI (9-12).

A great number of the best of the ancient Celtic stories taken from many manuscripts and combined in a readable narrative; a scholarly book, fascinating in content and beautiful in literary style.

TRADITION (Celtic), IMAGINATION, ADVENTURE, ROMANCE.

‡ This book, since it contains a very small percentage of fairy tale material, has not been considered as a whole.

- 433 ** ODYSSEY OF HOMER. The Butcher and Lang. Macmillan, 1879. 429 pp. XII (10-adult).

An authoritative and scholarly translation of the Greek epic, presented in a dignified, literary prose; valuable introduction and notes.

TRADITION (Classic), ADVENTURE, OTHERS (hospitality).

- 434 ** ODYSSEY OF HOMER, THE. George Herbert Palmer. Houghton, 1921. 382 pp. XII (10-adult).

A faithful prose translation, vigorous and direct in language, and marked by a simple and unobtrusive rhythm.

TRADITION (Classic), ADVENTURE, OTHERS (hospitality).

- 435 * BOY'S KING ARTHUR, THE. Sidney Lanier. Scribner, 1908. 403 pp. X (9-12).

Malory's *Morte d'Arthur* edited for boys; a sound and thorough treatment of the Arthurian tradition.

TRADITION (Mediæval), CHIVALRY, RELIGIOUS VALUES.

- 436 * HUNDRED FABLES OF ÆSOP, A. Sir Roger l'Estrange (Kenneth Grahame, *ed.*). Dodd, 1924. 201 pp., ill. X (6-12).

Familiar fables presented from the point of view of a seventeenth-century politician and journalist; valuable as an introduction to the style, thought, and philosophy of that period. Significant illustrations make this book comprehensible also to young children.

VALUES (discrimination), HUMOR, LITERARY TRADITION.

- 437 * HUON OF BORDEAUX: Done into English by Sir John Bouchier, Lord Berners, and now retold by Robert Steele. Allen, 1895. 304 pp., ill. X (8-12).

One of the finest of the tales of romantic adventure which comprise the *Chansons de Geste*, reflecting the.

mediæval world of chivalry and superstition, told with little alteration from the sixteenth-century original English translation; an excellent tale for the high school youth.

TRADITION (Mediæval), ADVENTURE, ROMANCE, CHIVALRY.

- 438 * IRISH FAIRY TALES. James Stephens. Macmillan, 1923. 360 pp., ill. X (8-12).

Stories of the Celtic Fion and other legendary heroes given new life and charm through a beautiful and intimate retelling by a gifted contemporary Gael.

TRADITION (Celtic), IMAGINATION, ROMANCE, HUMOR.

- 439 * KNIGHTLY LEGENDS OF WALES, or THE BOY'S MABINOGION. Sidney Lanier. Scribner, 1881. 361 pp. ill. X (9-12).

A compact edition of the Mabinogion intended for boys of high school age. For further comment, *see* THE MABINOGION (442).

TRADITION (Celtic), ADVENTURE, ROMANCE.

- 440 * LEGENDS OF KING ARTHUR AND HIS KNIGHTS. James Knowles. Warne, 1913. 308 pp., ill. IX (8-12).

A competent book closely following Malory as source; more complete than the usual version for young people.

TRADITION (Mediæval), CHIVALRY.

- 441 * LEGENDS OF THE MIDDLE AGES. H. A. Guerber. Am. Bk., 1896. 340 pp., ill. X (9-12).

A scholarly compilation, with complete index, of mediæval epics, legends, and romances, which, since they are not readily accessible to the average student, possess the fascination of the little-known.

TRADITION (Mediæval), ROMANCE, ADVENTURE.

- 442 * **MABINOGION, THE.** Lady Charlotte Guest, *tr.* Everyman's Library, Dutton, 1913. 432 pp. XII (10-12).

Twelve stories from the early romantic literature of Wales, including a group dealing with a more primitive phase of the Arthurian tradition than the *Morte d'Arthur*; intrinsically interesting tales marked by a primitive freshness and richness of color.

TRADITION (Celtic), ADVENTURE, ROMANCE.

- 443 * **ROMANCE OF KING ARTHUR, THE.** Alfred W. Pollard. Macmillan, 1917. 509 pp., ill. IX (8-12).

An abridgment of the *Morte d'Arthur* deviating from the original but slightly in matters of style and vocabulary; a beautifully made book.

TRADITION (Mediæval), CHIVALRY.

- 444 * **WONDER BOOK OF OLD ROMANCE,** A. F. J. Harvey Darton. Stokes, 1907. 424 pp., ill. X (7-12).

Excellent prose versions of various of the early romances; fascinating stories which reflect the rich life and thought of the Middle Ages.

TRADITION (Mediæval), CHIVALRY.

- 445 * **WONDERFUL HISTORY OF PETER SCHLEMIHL.** Adelbert von Chamisso (Theodore Botton, *tr.*). Huebsch, 1923. 113 pp., ill. XI (9-12).

The symbolic and imaginative story of a man who sold his shadow to the Devil.

FANCY, SELF (integrity, self-respect), VALUES (discrimination), LITERARY TRADITION.

- 446 A **BLACKFOOT LODGE TALES.** George Bird Grinnell. Scribner, 1892. 310 pp. X (8-12).

A dignified and authentic collection, stimulating and satisfying for the child who has a genuine interest in things Indian.

TRADITION (Am. Indian), OTHER PEOPLE.

- 447 A HERO-MYTHS AND LEGENDS OF THE BRITISH RACE. M. I. Ebbutt. Crowell, 1910. 375 pp., ill. IX (8-10).

Versions of thirteenth- and fourteenth-century tales, presenting mediæval heroes with their ideals of personal honor, loyalty to chief, and devotion to lady. A complete and scholarly collection of old hero-tales well indexed.

TRADITION (Mediæval and English), CHIVALRY.

- 448 A OLD CELTIC ROMANCES. P. W. Joyce. Longmans, 1907. 474 pp. XI (10-12).

A collection of old Gaelic romances, the first to be presented in dignified and simple English; chiefly valuable to those having a special interest in Celtic lore.

TRADITION (Celtic).

- 449 A PAWNEE HERO STORIES AND FOLK TALES. George Bird Grinnell. Scribner, 1890. 446 pp., ill. X (8-12).
For comment see BLACKFOOT LODGE TALES (446).

OTHER PEOPLE, TRADITION (Am. Indian).

- 450 A STORIES OF THE VIKINGS. Maurice Dunlap. Bobbs, 1923. 342 pp., ill. IX (6-10).

Vivid and stirring stories from the legendary history of Norway, retold after Snorri's Heimskringla, the celebrated Saga of the Sons of Frey; interesting and valuable reading for the younger high school boy.

TRADITION (Scand.), ADVENTURE, OTHER PEOPLE.

- 451 A TREASURE OF THE ISLE OF MIST, THE. W. W. Tarn. Putnam, 1920. 192 pp. IX (8-12).

A fairy-mystery story, suited in appeal to the highly imaginative and intelligent young person who has outgrown the usual fairy tale.

VALUES (discernment), COMRADES (devotion), OTHERS (consideration), FANCY,

- 452 B AT THE GATEWAYS OF THE DAY. Padraic Colum. Oxford, 1924. 217 pp., ill. XI (10-12).

Tales and legends from Polynesian tradition, rich in romantic atmosphere and natural beauty.

TRADITION (Polynesian), OTHER PEOPLE.

- 453 B GOLD'S GLOOM. Arthur W. Ryder, *tr.* Univ. Chicago Press, 1925. 151 pp. X (9-12).

Selections from the translator's complete work, *The Panchatantra*, famous fable-book of ancient India, presented in a small and attractive volume for popular reading; a storehouse of shrewd wisdom, much of it condensed in clever, epigrammatic verse.

TRADITION (Oriental), FRIENDS (loyalty, helpfulness), DIFFICULTY (wit, sagacity), VALUES (discrimination).

- 454 B HAWAIIAN LEGENDS OF VOLCANOES. W. D. Westervelt. Ellis Press, 1916. 205 pp., ill. XI (10-12).

A group of legends giving native explanations of the volcanic phenomena of the Islands, particularly of those centering around Pele, goddess of fire.

TRADITION (Polynesian), OTHER PEOPLE.

- 455 B IRISH FAIRY AND FOLK TALES. William Butler Yeats, *ed.* Boni & Liveright, 1918. 351 pp. X (9-12).

A convenient compilation representative of the characteristic types of Irish folk-faith, including selections from the work of pioneer collectors; with introduction and notes.

TRADITION (Celtic).

- 456 B IRISH FAIRY BOOK, THE. Alfred Perceval Graves. Unwin, 1909. 355 pp. X (7-12).

A collection of fairy tales and folk legends of the homelier and more humorous type, in prose and verse; selected in general from the standard volumes of Celtic folk-lore.

TRADITION (Celtic), HUMOR.

- 457 B **MEDIÆVAL ROMANCE.** Netta Syrett. Oxford, 1917.
160 pp. IX (9-12).

A group of interesting and relatively unfamiliar stories briefly retold from various early romances.

TRADITION (Mediæval), CHIVALRY.

- 458 B **WONDER TALES FROM WAGNER.** Anna Alice Chapin.
Harper, 1898. 189 pp., ill. IX (7-12).

An acceptable book for use in connection with a study of the operas.

LITERARY TRADITION.

- 459 C **FOLK TALES OF BREFFNY.** B. Hunt. Macmillan, 1912.
196 pp. XI (10-12).

A collection of Celtic fairy and folk stories with an entertaining colloquial flavor.

TRADITION (Celtic), HUMOR.

- 460 C **LEGENDS OF ANCIENT EGYPT.** F. H. Brooksbank.
Crowell, ——. 256 pp., ill. IX (7-12).

A popular treatment of stories concerned with the Egyptian gods and heroes. An explanation also of ancient Egyptian beliefs and customs.

TRADITION (Oriental).

- 461 C **NORSE TALES.** Edward Thomas. Oxford, 1912.
159 pp. X (8-12).

Two groups of tales: the first a rearrangement of The Younger Edda with additional stories and certain amplifications; the second, a group of hero tales based upon the Volsung Saga and earlier poems.

TRADITION (Scand.), ADVENTURE.

- 462 C PAUL BUNYAN. Esther Shephard. McNeil Press, 1924.
235 pp. X (8-12).

Stories of Paul Bunyan, traditional hero of the American lumber camp, collected and set down in dialect.

TRADITION (American), FUN, FANCY.

- 463 C WONDER TALES OF THE ANCIENT WORLD. James Baikie.
Macmillan, 1915. 248 pp., ill. IX (8-11).

Stories from ancient Egypt, with some historical data.

TRADITION (Oriental).

NO PREFERRED GRADE

- 464 A BEST STORIES TO TELL TO CHILDREN. Sara Cone
Bryant. Houghton, 1912. 181 pp., ill., 29 s. (K-5).

Various types of legends and fairy tales which are strong in narrative interest, skillfully adapted and especially suited for younger children.

- * Robert of Sicily, VI (5-9).

RELIGIOUS VALUES, SELF (humility), AUTHORITY (justice).

- B The Gingerbread Man, II (K-3).

DANGER (prudence), FUN, FANCY.

- B The Little Fir Tree, II (K-3).

SELF (contentment with one's lot), RELIGIOUS VALUES, CHRISTMAS.

- B The Story of Epaminondas and His Auntie, III (2-5).

DIFFICULTY (common sense), FUN.

- B The Story of the Three Little Pigs, II (K-3).

DIFFICULTY (alertness, resourcefulness), FANCY.

- C Little Half-Chick, III (1-4).
OTHERS (service, courtesy), CONSEQUENCES (justice).
- C Raggylug, II (K-3).
PARENTS (obedience), DANGER (courage).
- C The Nightingale, IV (3-6).
VALUES (discrimination, appreciation).
- C The Story of the Three Bears, III (1-3).
OTHERS (courtesy, consideration), FANCY.
- D Little Jack Rollaround, II (K-3).
FANCY, FUN.
- D The Old Woman and Her Pig, II (K-3).
FUN.

- 465 A WINNIE-THE-POOH. A. A. Milne. Dutton, 1926.
144 pp., ill. (K-5).

The pleasant story of a little boy's comradeship with his Teddy Bear, Winnie-the-Pooh.

FUN, FANCY, COMRADES (friendliness, devotion).

- 466 C STAIRCASE OF STORIES, A. Louey Chisholm, and Amy Steedman. Putnam, 1920. 527 pp., ill., 64 s. (K-7).

Versions of familiar stories, representing a wide range in grade and interest.

- B The Golden Touch, IV (3-5).
VALUES (discrimination), DESIRES (moderation),
RELIGIOUS VALUES.
- B The Toy Princess, V (4-7).
SELF (sincerity, cheerfulness, self-reliance), VALUES
(discrimination).

466 C STAIRCASE OF STORIES — *Continued*

C Little Old Woman Who Lived in a Vinegar Bottle,
III (K-4).

DESIRES (moderation), CONSEQUENCES (justice).

D Gudbrand on the Hillside, IV (3-6).

FUN.

D Henny-Penny, II (K-3).

FUN, DIFFICULTY (common sense).

D The Old Woman and Her Pig, II (K-3).

FUN.

D Tom Tit Tot, III (K-4).

FANCY, FUN.

PART III
SITUATIONS LIST

KEY TO SITUATIONS LIST

This section of the Guide classifies the titles of recommended books and stories under the headings of the moral situations to which they apply.

The titles are grouped under each situation according to grade and arranged in order of merit under each grade.

Each situation is made specific by a definition. These designations of meanings may well be noted and kept in mind, else the import of many listings will be twisted or altogether missed.

The reader is referred to Chapter V for a detailed treatment of this classification.

Situation headings occur in alphabetical order.

Titles of books appear in capitals; titles of selections in lower case type.

The index, **, *, A, B, C, or D, indicates rank of excellence.

Grade notations are identical with those of the Book List.

The final number refers to the corresponding title in the Book List, where complete data are given.

SITUATIONS LIST

ACHIEVEMENT

Stories showing an effort to fulfill a definite purpose in spite of difficulties.

GRADE I

- B THE BOJABI TREE (concentration), (K-2), 9.

GRADE II

- B Little Grey Goose (persistence), (K-3), 14.
D Carlos and the Magic Horse (persistence), (K-3), 72.

GRADE III

- C Dick Whittington (persistence), (2-4), 125.
C Dick Whittington (persistence), (2-5), 51.
C The Golden Horse and His Rider (persistence, fortitude), (2-5), 166.
C Jack the Giant Killer (initiative, resourcefulness), (2-4), 125.

GRADE IV

- A RUMPTY DUDGET'S TOWER (courage, endurance, self-sacrifice), (1-5), 124.
B THE BLUE SWORDSMAN (perseverance, courage), (3-6), 127.
B The Lords of the White and Grey Castle (courage, endurance), (3-5), 99.
C Castle Fortune (industry, perseverance), (2-5), 80.
C Dick Whittington and His Cat (persistence), (3-5), 169.
C History of Jack the Giant Killer, (resourcefulness, initiative), (3-5), 112, 113.

- C History of Whittington (persistence), (3-6), 106.
- C The House in the Lake (courage, persistence), (3-5), 256.
- C How Jack Found the Giant Riverrath (courage, perseverance), (3-7), 107.
- C Jack the Giant Killer (resourcefulness, initiative), (1-4), 75.
- C Jack the Giant Killer (resourcefulness, initiative), (3-5), 106, 109, 137, 169.
- C The Water of Life (persistence, courage), (3-6), 122, 176, 202.
- C Whittington and His Cat (persistence), (3-5), 137, 190.
- D Childe Rowland (courage, purposefulness), (3-6), 137.
- D Jack the Giant Killer (resourcefulness, initiative), (2-5), 190.

GRADE V

- ** THE STORY OF DOCTOR DOLITTLE (patience, resourcefulness), (3-9), 210.
- ** THE VOYAGES OF DOCTOR DOLITTLE (patience, resourcefulness), (4-7), 211.
- * DOCTOR DOLITTLE'S POST OFFICE (patience, resourcefulness), (3-7), 214.
- * DOCTOR DOLITTLE'S ZOO (patience, resourcefulness), (3-9), 215.
- * DOCTOR DOLITTLE'S CIRCUS (patience, resourcefulness), (3-9), 213.
- * THE THREE MULLA-MULGARS (aspiration, patience, courage), (4-8), 221.
- * A WONDER BOOK AND TANGLEWOOD TALES (aspiration), (4-8), 223.
- A THE CHILDREN WHO FOLLOWED THE PIPER (courage, persistence), (3-6), 225.
- A DOCTOR DOLITTLE'S CARAVAN (patience, resourcefulness), (3-8), 228.
- A THE WONDER CLOCK (persistence, self-reliance), (3-7), 243.
- B Princess Finola and the Dwarf (courage, endurance), (4-7), 105, 256.

- B The Tapestry Prince (perseverance, courage), (4-6), 155.
- B The Three Wonders of the World (courage, persistence, resourcefulness), (4-7), 370.
- B The Water of Life (persistence, courage), (4-8), 243.
- C The Castle of Delight (perseverance, initiative), (3-6), 255.
- C Carasoyn (perseverance), (4-6), 297.
- C The Dumb Princess (courage), (3-6), 326.
- C Heart of Princess Joan (persistence, courage), (3-7), 201.
- C How the Minstrel Saved the King (enthusiasm, persistence), (4-8), 257.
- C The Story of the Learned Man (perseverance), (4-6), 255.
- C STORIES OF CLASSIC MYTHS (courage, resourcefulness), (4-8), 311.
- C The Tree of Stone (courage, purposefulness), (4-6), 160.
- C The White Bird (ambition, perseverance), (3-7), 243.

GRADE VI

- * THE BOY APPRENTICED TO AN ENCHANTER (resourcefulness, courage), (5-12), 317.
- * THE BOY WHO KNEW WHAT THE BIRDS SAID (courage, persistence, resourcefulness), (4-9), 318.
- A The Bound Princess (daring, perseverance), (5-8), 319.
- A Fitna and the Cow (courage, perseverance), (4-8), 212.
- A The Gifted Lad (courage, patience, perseverance), (5-9), 327.
- A HERAKLES, THE HERO OF THEBES (persistence, endurance), (4-7), 334.
- A KING OF IRELAND'S SON (persistence, determination), (5-8), 336.
- A SKAZKI, TALES AND LEGENDS OF OLD RUSSIA (courage, perseverance), (5-9), 341.
- A THE VOYAGERS (courage, endurance), (5-8), 344.
- B The Prince That Married a Nixie (courage, perseverance), (4-7), 326.
- C The Gold of Fairnilee (perseverance), (5-9), 347.

- D Prince Ricardo of Pantouffice (self-reliance), (5-9), 347.
- D The Rooted Lover (perseverance), (5-8), 319.

GRADE VII

- B BOOK OF WONDER VOYAGES (perseverance), (5-10), 376.
- B THE GOLDEN FLEECE (courage, initiative), (6-10), 377.
- B THE SAMPO (courage, persistence), (6-10), 382.
- B SIEGFRIED AND BEOWULF (courage), (6-10), 383.
- B THE STORY OF KING ARTHUR (courage, persistence), (6-9), 386.
- B STORIES OF THE KING (courage, endurance), (5-9), 385.
- B A STORY OF THE GOLDEN AGE (initiative, self-confidence), (6-10), 390.
- C THE STORY OF ÆNEAS (courage, perseverance), (5-9), 401.
- C Beowulf (courage, joy), (6-9), 406.
- C Roland, The Paladin (self-confidence), (6-9), 406.

GRADE VIII

- B The Castle of Life (self-sacrifice, courage, self-reliance), (5-10), 369.
- B THE STORY OF THE ÆNEID (courage, perseverance), (6-9), 426.
- C The Way of the Wind (perseverance), (5-10), 319.

GRADE IX

- ** ADVENTURES OF ODYSSEUS AND THE TALE OF TROY (courage, resourcefulness, endurance), (7-12), 431.

ADVENTURE

An exciting or remarkable incident or a series of incidents involving risks, dangers, and hair-breadth escapes.

GRADE III

- A The Elephant's Child, (K-8), 100.
- B GULLIVER'S TRAVELS FOR CHILDREN, (2-4), 55.

- C THE CHRISTMAS ANGEL, (2-5), 69.
- C The Golden Horse and His Rider, (2-5), 166.
- C HERO FOLK OF ANCIENT BRITAIN, (K-5), 75.
- C History of Tom Thumb, (1-4), 113.
- C KITTY CAT TALES, (1-4), 77.
- C LEGENDS OF NORSELAND, (1-4), 78.
- C Little Thumb, (2-5), 179.
- C ON SHINY WINGS, (2-4), 81.
- C Story of Tom Thumb, (2-4), 52, 113.
- C Tom Thumb, (2-5), 75, 125.
- D Clever Chang, (2-4), 72.
- D Jack and the Beanstalk, (K-4), 52, 109, 113.
- D Jack and the Beanstalk, (2-5), 63, 125.
- D Tom Thumb, (1-4), 74.

GRADE IV

- A MEMOIRS OF A LONDON DOLL, (2-5), 120.
- A PINOCCHIO IN AFRICA, (3-5), 121.
- B CHILD'S HANSEL AND GRETEL, (2-5), 131.
- B CRICKET OF CARADOR, (3-6), 133.
- B FOLK TALES FROM THE RUSSIAN, (3-6), 139.
- B A JOURNEY TO THE GARDEN GATE, (3-5), 142.
- B THE LITTLE BLUE MAN, (2-5), 143.
- B LITTLE MR. THIMBLEFINGER, (2-5), 144.
- B The Lords of the White and Grey Castle, (3-5), 99.
- B SINGING FEATHERS, (2-6), 159.
- B Thumbelina, (2-4), 316.
- C The Amiable Adventures of Minkin Mouse, (3-7), 323.
- C THE BLUE PARROT AND OTHER STORIES, (3-6), 184.
- C THE CITY THAT NEVER WAS REACHED, (3-6), 166.
- C THE ELF MAIDEN AND OTHER STORIES, (3-6), 184.
- C The Enchanted Galleon, (3-6), 160.
- C FAIRY TALES OF ALL NATIONS, (3-6), 170.

- C FILLMORE FOLK TALES, (3-7), 173.
- C FIRELIGHT FAIRY BOOK, (3-6), 174.
- C The Golden Horseshoe, (3-6), 255.
- C THE GOLDEN MERMAID AND OTHER STORIES, (3-6), 184.
- C The Golden Spears, (3-5), 256.
- C History of Jack the Giant Killer, (3-5), 112, 113.
- C History of Tom Thumb, (1-5), 112, 137, 169.
- C THE INVISIBLE PRINCE AND OTHER STORIES, (3-6), 184.
- C Jack the Giant Killer, (1-4), 75.
- C Jack the Giant Killer, (3-5), 106, 109, 137.
- C THE KING OF THE WATERFALLS AND OTHER STORIES, (3-6), 184.
- C LITTLE KING LOC AND OTHER STORIES, (3-6), 184.
- C THE MAGIC BOOK AND OTHER STORIES, (3-6), 184.
- C The Man Who Went to the Giant's Country, (3-6), 107.
- C THE MARVELLOUS MUSICIAN AND OTHER STORIES, (3-6), 184.
- C THE OUTLOOK FAIRY BOOK, (3-6), 192.
- C THE SATIN SURGEON AND OTHER STORIES, (3-6), 184.
- C THE SNAKE PRINCE AND OTHER STORIES, (3-6), 184.
- C Sour and Civil, (3-5), 99.
- C The Story of Fairyfoot, (3-5), 99.
- C TALES OF FOLK AND FAIRIES, (2-7), 195.
- C TALES OF WONDER AND MAGIC, (3-7), 197.
- C Tom of the Goatskin, (3-6), 212.
- C The True History of Sir Thomas Thumb, (3-5), 169.
- C Tom Thumb, (K-5), 109, 115 x, 122, 190, 252.
- D The Bronze Ring, (2-5), 106.
- D East o' the Sun and West o' the Moon, (2-5), 108.
- D Jack and the Beanstalk, (K-4), 112, 113, 137, 169.
- D Jack the Giant Killer, (2-5), 190.
- D A JOURNEY TO THE GARDEN GATE, (3-5), 142.
- D The Lake of Gems, (3-5), 269.
- D Little Thumb, (3-5), 196.
- D Longnose the Dwarf, (3-5), 269.

- D Punch and Robinetta, (3-6), 155.
- D Yvon and Finette, (3-6), 254.

GRADE V

- ■ HONEY-BEE, (3-8), 207.
- ** THE PRINCESS AND THE GOBLIN, (2-6), 209.
- ** THE STORY OF DOCTOR DOLITTLE, (3-9), 210.
- ** THE VOYAGES OF DOCTOR DOLITTLE, (4-7), 211.
- * DOCTOR DOLITTLE'S CIRCUS, (3-9), 213.
- * DOCTOR DOLITTLE'S POST OFFICE, (3-7), 214.
- * DOCTOR DOLITTLE'S ZOO, (3-9), 215.
- * A LITTLE BOY LOST, (3-7), 217.
- * PETER PAN AND WENDY, (3-8), 218.
- * SOME MERRY ADVENTURES OF ROBIN HOOD, (4-7), 219.
- * TALES OF TROY AND GREECE, (4-9), 220.
- * A WONDER BOOK AND TANGLEWOOD TALES, (4-8), 223.
- A THE CHILDREN'S MUNCHAUSEN, (4-8), 226.
- A DOCTOR DOLITTLE'S CARAVAN, (3-8), 228.
- A THE FLYING KING OF KURIO, (4-7), 229.
- A THE GARDEN OF THE PLYNCK, (4-7), 230.
- A GULLIVER'S TRAVELS, (5-10), 232.
- A GULLIVER'S TRAVELS INTO LILLIPUT AND BROBDINGNAG, (4-8), 233.
- A VIKING TALES, (4-8), 242.
- A THE WONDER CLOCK, (3-7), 243.
- B THE FAIRY RING, (3-6), 247.
- B FAIRY TALES EVERY CHILD SHOULD KNOW, (2-6), 250.
- B FAVORITE GREEK MYTHS, (4-7), 253.
- B The Fortunate Days, (4-6), 255.
- B Havelock the Dane, (4-8), 353.
- B HEROIC LEGENDS, (4-8), 257.
- B The Little Cabin Boy, (3-7), 212.
- B ROBIN HOOD: HIS BOOK, (4-8), 264.
- B TALES OF ROMANCE, (4-6), 268.

- B Three Wonders of the World, (4-7), 370.
- B Voyage to Lilliput, (4-6), 106.
- C BLUE FAIRY BOOK, (4-7), 294.
- C BROWN FAIRY BOOK, (4-7), 294.
- C COPPERTOP, (3-6), 279.
- C CRIMSON FAIRY BOOK, (4-7), 294.
- C THE DUMAS FAIRY TALE BOOK, (4-8), 281.
- C THE GOLDEN FAIRY BOOK, (4-7), 286.
- C THE GREEN FAIRY BOOK, (4-7), 294.
- C THE GREY FAIRY BOOK, (4-7), 294.
- C THE LAST OF THE HUGGERMUGGERS, (3-7), 295.
- C LEGENDARY HEROES OF IRELAND, (4-9), 296.
- C LILAC FAIRY BOOK, (4-7), 294.
- C MAGIC CASEMENT, (3-7), 298.
- C MIGHTY MIKKO, (3-6), 300.
- C THE OLD TOBACCO SHOP, (4-7), 303.
- C OLIVE FAIRY BOOK, (4-7), 294.
- C PINK FAIRY BOOK, (4-7), 294.
- C The Prince and the Eagle, (4-8), 212.
- C Proper and Right, (4-6), 160.
- C RED FAIRY BOOK, (4-7), 294.
- C ROBIN HOOD AND HIS MERRY MEN, (4-7), 305.
- C SIEGFRIED, (4-7), 308.
- C THE SILVER FAIRY BOOK, (4-7), 309.
- C STORIES OF CLASSIC MYTHS, (4-8), 311.
- C STORIES OF GREAT ADVENTURES, (4-6), 312.
- C The Story of Fairyfoot, (4-6), 112.
- C The Story of Sigurd, (4-7), 113.
- C THE TWELVE DANCING PRINCESSES AND OTHER FAIRY TALES,
(4-6), 314.
- C VIOLET FAIRY BOOK, (4-7), 294.
- C YELLOW FAIRY BOOK, (4-7), 294.
- D East o' the Sun and West o' the Moon, (3-6), 106.
- D The Golden Mermaid (4-6), 287.

- D James the Huntsman, (4-7), 246.
- D Jewels, Silver, Pearls and Gold, (4-6), 327.
- D Princess Dyonetia, (4-6), 155.

GRADE VI

- ** The Three Powers, (5-9), 323.
- * BOY APPRENTICED TO AN ENCHANTER, (5-12), 317.
- * A DOORWAY IN FAIRYLAND, (4-10), 319.
- * FURTHER ADVENTURES OF NILS, (4-9), 320.
- * THE JUNGLE BOOK, (4-10), 322.
- * WONDERFUL ADVENTURES OF NILS, (4-9), 331.
- A Apples of Glory, (4-9), 323.
- A D'AULNOY'S FAIRY TALES, (5-10), 332.
- A THE FORGE IN THE FOREST, (5-9), 333.
- A THE ILIAD FOR BOYS AND GIRLS, (5-9), 335.
- A KING OF IRELAND'S SON, (5-8), 336.
- A THE ODYSSEY FOR BOYS AND GIRLS, (5-9), 338.
- A SKAZKI, TALES AND LEGENDS OF OLD RUSSIA, (5-9), 341.
- A STORIES OF NORSE HEROES, (5-9), 343.
- B Frithiof the Viking, (5-8), 312.
- B Havelock the Dane, (5-9), 392.
- B HEROES OF GREEK FAIRY TALES, (5-9), 345.
- B MOONSHINE AND CLOVER, (4-7), 346.
- B Prince Prigio, (5-9), 347.
- B SANTA CLAUS IN SUMMER, (4-9), 349.
- B SOLARIO THE TAILOR, (5-8), 351.
- B STORIES FROM THE ARABIAN NIGHTS, (5-8), 352.
- B WONDER BOOK OF HORSES, (5-9), 355.
- C THE ARABIAN NIGHTS, (5-8), 356.
- C Christmas Before Last, (5-8), 325.
- C Fortune's Overshoes, (5-8), 96.
- C The Goloshes of Fortune, (5-8), 216, 249.
- C OLD GREEK FOLK STORIES, (5-9), 357.
- D The Traveller's Shoes, (5-8), 319.

- D The Rooted Lover, (5-8), 319.
- D The Wooing of the Maze, (5-9), 319.

GRADE VII

- ** ROBIN HOOD, (5-10), 361.
- * ROBIN HOOD, (5-10), 363.
- * ROBIN HOOD, (5-12), 364.
- A ADVENTURES OF ULYSSES, (6-9), 365.
- A ARABIAN NIGHTS, (6-10), 366.
- A KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE, (6-8), 368.
- A LABOULAYE'S FAIRY BOOK, (4-9), 369.
- A LAST FAIRY TALES, (4-9), 370.
- A MORE TALES FROM THE ARABIAN NIGHTS, (6-10), 371.
- A STORIES OF OLD GREECE AND ROME, (6-9), 373.
- A TWILIGHT LAND, (6-9), 374.
- A THE WIZARD OF THE NORTH, (6-10), 375.
- B THE BOOK OF WONDER VOYAGES, (5-10), 376.
- B THE GOLDEN FLEECE, (6-10), 377.
- B HEROES OF THE DAWN, (5-8), 378.
- B THE HIGH DEEDS OF FINN, (5-10), 379.
- B STORIES OF PERSIAN HEROES, (5-9), 384.
- B STORIES OF THE KING, (5-9), 385.
- B STORIES OF ROBIN HOOD AND HIS MERRY OUTLAWS, (6-10), 387.
- B THE STORY OF KING ARTHUR, (6-9), 386.
- B STORY OF THE GOLDEN AGE, (6-10), 390.
- B THE STORY OF THE ODYSSEY, (5-9), 391.
- C THE STORY OF ÆNEAS, (5-9), 401.
- C THE STORY OF TROY, (5-9), 402.
- C THE STORY OF ULYSSES, (5-9), 403.
- C TALES OF THE ENCHANTED ISLANDS OF THE ATLANTIC, (5-9), 405.
- C Yvon and Finette, (5-9), 369.

GRADE VIII

- ** THE CHILDREN OF ODIN, (6-12), 407.
- * THE ISLAND OF THE MIGHTY, (7-10), 408.
- A THE ARABIAN NIGHTS, (7-10), 416.
- A CUCHULAIN, THE HOUND OF ULSTER, (7-10), 417.
- A TALES FROM MUNCHAUSEN, (7-10), 420.
- B THE BOOK OF ROMANCE, (7-10), 422.
- B THE STORY OF THE ÆNEID, (6-9), 426.
- B WONDER STORIES FROM THE MABINOGION, (7-10), 427.
- C CELTIC STORIES, (7-12), 429.

GRADES IX-XII

- ** CUCHULAIN OF MUIRTHEMNE, XI (9-12), 432.
- ** ODYSSEY OF HOMER, XII (10-adult), 433.
- ** ODYSSEY OF HOMER, XII (10-adult), 434.
- * HUON OF BORDEAUX, X (8-12), 437.
- * KNIGHTLY LEGENDS OF WALES, X (9-12), 439.
- * LEGENDS OF THE MIDDLE AGES, X (9-12), 441.
- * THE MABINOGION, XII (10-12), 442.
- A STORIES OF THE VIKINGS, IX (6-10), 450.
- C NORSE TALES, X (8-12), 461.

ADVERSITY

Stories in which an admirable attitude toward a persistent state of ill-fortune is shown.

GRADE II

- C THE DIARY OF A MOUSE (resourcefulness), (K-4), 27.
- C The Story of Thumbling (patience), (1-3), 29.
- C The Ugly Duckling (courage, patience), (1-3), 29.

GRADE .III

- * Cinderella (cheerfulness, patience), (2-5), 110.
- * RACKETTY-PACKETTY HOUSE (cheerfulness), (K-5), 38.

- A The Steadfast Tin Soldier (courage), (2-5), 110.
- B Ashputtel (cheerfulness, patience), (2-5), 122.
- B Cinderella (cheerfulness, patience), (K-4), 112, 125.
- B Thumbelina (patience), (K-4), 96, 111.
- C Cinderella (cheerfulness, patience), (K-3), 74.
- C The Goose Girl (patience, gentleness), (2-5), 51.
- C The Ugly Duckling (patience), (1-4), 37.
- D Cinderella (cheerfulness, patience), (1-4), 52.

GRADE IV

- ** The Ugly Duckling (patience, courage), (3-7), 96, 125.
- * Cinderella (cheerfulness, patience), (2-6), 106, 109, 113, 196.
- * THE LITTLE LAME PRINCE (courage, self-reliance), (3-6), 101.
- A The Black Bowl (patience), (3-6), 231.
- A The Hardy Tin Soldier (courage, patience), (3-5), 216, 249.
- A The Steadfast Tin Soldier (courage, patience), (2-5), 96, 113, 316.
- A The Wild Swans (fortitude), (3-5), 96.
- B Cinderella (cheerfulness, patience), (2-5), 179.
- B Thumbelina (patience), (2-4), 112, 216, 249, 316.
- B The Wild Swans (courage, endurance), (3-6), 125.
- C Baba Yaga (cheerfulness), (3-6), 139.
- C Cinderella (cheerfulness, patience), (2-5), 105.
- C The Crooked Fir (patience, endurance), (4-8), 276.
- C The Faithful Friends (cheerfulness, industry), (2-5), 327.
- C The Goose Girl (gentleness, patience), (3-6), 106, 115 x, 122, 125.
- C The Six Swans (courage), (3-5), 113, 115 x.
- C The Story of Childe Charity (cheerfulness), (3-5), 99, 105.
- C The Twelve Brothers (courage, perseverance), (3-5), 112, 113.
- C The Twelve Wild Ducks (courage, persistence), (3-5), 108.
- C The Wooden Bowl (gentleness, patience), (3-6), 259.
- D The Lady and the Lion (courage), (3-6), 122.
- D The Nose (resourcefulness), (2-5), 112.
- D Roland and Maybird (cheerfulness, resourcefulness), (3-5), 122.

- D The Seven Ravens (courage, perseverance), (3-4), 122.
- D The Silver Shilling (patience), (3-5), 249.
- D The Singing Soaring Lark (courage), (3-5), 176.
- D The Twelve Wild Ducks (courage, persistence), (3-5), 105.

GRADE V

- ** The Ugly Duckling (patience, courage), (3-7), 216, 249.
- C The Six Swans (fortitude), (4-5), 316.
- D Jewels, Silver, Pearls and Gold (patience, cheerfulness), (4-6), 327.

GRADE VI

- * Cinderella (cheerfulness, patience), (4-8), 350.
- * THE GIRL WHO SAT BY THE ASHES (courage, patience), (4-12), 321.
- A A Chinese Fairy Tale (courage, patience), (4-7), 346.
- C The Star Child (courage), (5-8), 396.

GRADE VII

- A SIR MARROK (self-reliance, fortitude), (6-10), 372.
- C Children of Lir (fortitude), (6-10), 406.

GRADE VIII

- C Deirdre (courage), (7-11), 406.

ANIMALS

Stories which tend to create an appreciative interest in animals and to foster a right attitude toward them.

GRADE I

- C CHARLIE AND HIS KITTEN TOPSY (consideration), (K-3), 26.

GRADE III

- A The Ox Who Won the Forfeit (kindness, gentleness), (2-4), 116.
- B ADVENTURES OF JERRY MUSKRAT (interest), (K-5), 46.
- B ADVENTURES OF MR. MOCKER (interest), (K-5), 47.
- B ADVENTURES OF PETER COTTONTAIL (interest), (K-5), 48.
- B ADVENTURES OF REDDY FOX (interest), (K-5), 49.
- B ADVENTURES OF UNC' BILLY POSSUM (interest), (K-5), 50.
- B The Forest's Foster-Daughter (kindness, consideration), (2-4), 104.
- B MOTHER WEST WIND'S ANIMAL FRIENDS (interest), (K-5), 59.
- B MOTHER WEST WIND'S CHILDREN (interest), (K-5), 60.
- B MOTHER WEST WIND'S NEIGHBORS (interest), (K-5), 61.
- B OLD MOTHER WEST WIND (interest), (K-5), 64.
- B THE STORY OF A DONKEY (kindness, sympathy), (2-4), 66.
- C ADVENTURES OF JOHNNY CHUCK (interest), (K-5), 67.
- C ADVENTURES OF JOHNNY JACKRABBIT (interest), (1-4), 68.
- C The Brownie and the Farmer (kindness), (2-5), 53.
- C DOWNY WING AND SHARP EARS (interest), (2-5), 70.
- C THE FAIRY DETECTIVE (kindness, friendliness), (K-4), 71.
- C VELVET PAWS AND SHINY EYES (interest), (1-4), 92.
- D The Hut in the Wood (kindness), (1-5), 176.

GRADE IV

- B The Greedy Shepherd (consideration), (3-5), 99.
- C The Bell of Atri (consideration), (3-5), 254.
- C The House in the Wood (consideration), (2-6), 202.

GRADE V

- ** THE STORY OF DOCTOR DOLITTLE (consideration), (3-9), 210.
- ** THE VOYAGES OF DOCTOR DOLITTLE (consideration), (4-7), 211.
- * DOCTOR DOLITTLE'S CIRCUS (consideration), (3-9), 213.

- * DOCTOR DOLITTLE'S POST OFFICE (consideration), (3-7), 214.
- * DOCTOR DOLITTLE'S ZOO (consideration), (3-9), 215.
- A BLACK BEAUTY (kindness, sympathy), (4-8), 224.
- A DOCTOR DOLITTLE'S CARAVAN (consideration), (3-8), 228.

GRADE VI

- * FURTHER ADVENTURES OF NILS (understanding, comradeship), (4-9), 320.
- * WONDERFUL ADVENTURES OF NILS (understanding, comradeship), (4-9), 331.

AUTHORITY

Stories which emphasize respect for and obedience to any just government, or those which emphasize the recognition of the obligation of justice by those in control.

GRADE III

- B The Spring in the Valley (responsibility), (2-5), 94.

GRADE IV

- C The Beginning of the Armadillos (obedience), (3-6), 100.
- C The Bell of Atri (justice), (3-5), 254.
- C The Sandy Road (responsibility), (3-7), 116.

GRADE V

- B The History of Ali Cogia (responsibility), (4-7), 195.
- B A Turkish Judge (justice, responsibility), (4-7), 53.
- B Voyage to Lilliput (responsibility, justice), (4-6), 106.
- C The Crab That Played with the Sea (obedience), (4-7), 100.

GRADE VI

- * THE JUNGLE BOOK (respect, obedience), (4-10), 322.
- * Robert of Sicily (justice), (5-9), 464.

GRADE VII

- A SIR MARROK (justice, responsibility), (6-10), 372.

CHIVALRY

Traditional material presenting the social, moral, and religious ideals which grew out of the knightly system of feudal times.

GRADE V

- B HEROIC LEGENDS, (4-8), 257.
C KING ARTHUR AND HIS KNIGHTS, (4-7), 293.
C STORIES OF GREAT ADVENTURES, (4-6), 312.

GRADE VI

- A PAGE, ESQUIRE AND KNIGHT, (4-9), 339.
A STORIES OF KING ARTHUR AND THE ROUND TABLE, (4-8), 342.
B THE STORY OF ROLAND, (5-10), 389.
B TALES OF EARLY ENGLAND, (4-8), 353.

GRADE VII

- A KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE, (6-8), 368.
B STORIES OF THE KING, (5-9), 385.
B THE STORY OF KING ARTHUR, (6-9), 386.
B THE STORY OF ROLAND, (5-10), 388.
B TALES OF TRUE KNIGHTS, (6-10), 392.

GRADE VIII

- * KING ARTHUR AND HIS KNIGHTS, (5-10), 409.
* THE STORY OF KING ARTHUR AND HIS KNIGHTS, (7-10), 412.
* THE STORY OF THE CHAMPIONS OF THE ROUND TABLE, (7-10), 413.

- * THE STORY OF SIR LAUNCELOT AND HIS COMPANIONS, (7-10), 414.
- * THE STORY OF THE GRAIL AND THE PASSING OF ARTHUR, (7-10), 415.

GRADES IX-X

- * BOYS' KING ARTHUR, X (9-12), 435.
- * HUON OF BORDEAUX, X (8-12), 437.
- * LEGENDS OF KING ARTHUR AND HIS KNIGHTS, IX (8-12), 440.
- * THE ROMANCE OF KING ARTHUR, IX (8-12), 443.
- * WONDER BOOK OF OLD ROMANCE, X (7-12), 444.
- A HERO MYTHS AND LEGENDS OF THE BRITISH RACE, IX (8-10), 447.
- B MÆDIEVAL ROMANCE, IX (9-12), 457.

CHRISTMAS

Stories appropriate for the Christmas season.

GRADE II

- B THE BOY WHO LIVED IN PUDDING LANE, (1-4), 10.
- B The Little Fir Tree, (K-3), 464.
- D The Little Fir Tree, (1-3), 29.
- D The Pine Tree, (K-3), 37.

GRADE III

- B Legend of the Three Silver Bells, (2-5), 43.
- C The Little Ragged Stranger, (2-4), 91.

GRADE IV

- B The Fir Tree, (1-4), 111.
- B The Fir Tree, (3-5), 216, 249.
- B TOMMY TROT'S VISIT TO SANTA CLAUS, (3-6), 161.
- C Christmas Every Day, (2-5), 205.

GRADE V

- A THIS WAY TO CHRISTMAS, (3-7), 240.
- B NICHOLAS, A MANHATTAN CHRISTMAS STORY, (3-6), 261.
- B The Voyage of the Wee Red Cap, (3-7), 241.
- D The Coming of the Prince, (4-8), 238.

GRADE VI

- B Why the Chimes Rang, (4-7), 238.

GRADE VII

- A A Legend of the Christmas Rose, (5-10), 238.

THE COMMONPLACE

Stories in which an effort is made to show beauty and poetry in the ordinary or unpretentious things of life.

GRADE III

- B FORTY GOOD NIGHT TALES (imagination), (K-3), 54.
- B THE RAINBOW CAT (imagination), (K-4), 65.
- C THE TIRED TROLLEY CAR (fancy), (2-4), 90.

GRADE IV

- ** Cap o' Rushes (appreciation), (3-6), 212.
- A GOCKEL, HINKEL, AND GACKELEIA (interest), (2-5), 114.
- A ROOTABAGA STORIES (appreciation), (2-6), 123.

GRADE V

- * The Cattle That Came (vision, appreciation), (4-8), 212.
- * He Who Asks Little Receives Much (appreciation, vision), (4-8), 212.

GRADE VI

- B The Seven Sheepfolds (appreciation, vision), (4-8), 212.

COMMUNITY

Stories which emphasize service, self-sacrifice, and coöperation in the social group.

GRADE III

- A The Banyan Deer (service), (2-5), 116.
- B ADVENTURES OF JERRY MUSKRAT (honesty, coöperation), (K-5), 46.
- B ADVENTURES OF MR. MOCKER (honesty, coöperation), (K-5), 47.
- B ADVENTURES OF PETER COTTONTAIL (honesty, coöperation), (K-5), 48.
- B ADVENTURES OF REDDY FOX (honesty, coöperation), (K-5), 49.
- B ADVENTURES OF UNC' BILLY POSSUM (honesty, coöperation), (K-5), 50.
- B MOTHER WEST WIND'S ANIMAL FRIENDS (honesty, coöperation), (K-5), 59.
- B MOTHER WEST WIND'S CHILDREN (honesty, coöperation), (K-5), 60.
- B MOTHER WEST WIND'S NEIGHBORS (honesty, coöperation), (K-5), 61.
- B OLD MOTHER WEST WIND (honesty, coöperation), (K-5), 64.
- C ADVENTURES OF JOHNNY CHUCK (honesty, coöperation), (K-5), 67.
- C Jack the Giant Killer (service), (2-4), 125.
- C PEGGY IN TOYLAND (loyalty, coöperation), (2-4), 82.

GRADE IV

- A KING PENGUIN (sacrifice, service), (3-6), 117.
- A The Quarrel of the Quails (coöperation), (3-7), 116.
- C History of Jack the Giant Killer (service), (3-5), 112, 113.
- C Jack the Giant Killer (service), (1-4), 75.
- C Jack the Giant Killer (service), (3-5), 106, 109, 137, 169.
- D Jack the Giant Killer (service), (2-5), 190.

GRADE V

- C Archer of Schwitz (loyalty, service), (4-8), 257.
- C The Crab That Played with the Sea (coöperation), (4-7), 100.
- D Aïcha's Stratagem (service), (4-6), 254, 271.

GRADE VI

- * THE JUNGLE BOOK (loyalty, justice), (4-10), 322.
- * THE PRINCE AND HIS ANTS (coöperation), (5-9), 324.
- * WHITE PATCH (coöperation), (5-9), 329.

GRADE VII

- A SIR MARROK (service, self-sacrifice), (6-10), 372.
- B PUEBLO INDIAN FOLK STORIES (coöperation), (5-10), 382.

COMRADES

Stories which deal with playmates or chance companions in a common enterprise.

GRADE I

- C BOW-WOW AND MEW-MEW (friendliness, consideration), (K-2), 24.

GRADE II

- * THE TALE OF THE GOOD CAT JUPIE (helpfulness, coöperation, loyalty), (K-3), 2.
- A ANT VENTURES (courtesy, friendliness), (K-3), 3.
- C Rushy-Coat (helpfulness), (1-3), 36.
- C The Sheep and the Pig (coöperation), (K-3), 30.
- C SO-FAT AND MEW-MEW (friendliness, consideration), (1-3), 34.
- D The Pet Lamb (coöperation), (K-3), 33.
- D Snow Drop (generosity, service), (1-4), 33.

GRADE III

- A WINNIE-THE-POOH (friendliness, devotion), (K-5), 465.
- A THE WIZARD OF OZ (courtesy, coöperation, forbearance), (2-6), 45.
- B ADVENTURES OF JERRY MUSKRAT (fellowship, loyalty), (K-5), 46.
- B ADVENTURES OF MR. MOCKER (fellowship, loyalty), (K-5), 47.
- B ADVENTURES OF PETER COTTONTAIL (fellowship, loyalty), (K-5), 48.
- B ADVENTURES OF REDDY FOX (fellowship, loyalty), (K-5), 49.
- B ADVENTURES OF UNC' BILLY POSSUM (fellowship, loyalty), (K-5), 50.
- B The Bremen Town Musicians (coöperation), (2-5), 109, 176.
- B The Four Musicians (coöperation), (2-5), 74.
- B IN THE LAND OF DIGGLEDY DAN (coöperation, friendliness), (2-5), 56.
- B THE LAND OF OZ (courtesy, coöperation, forbearance), (2-5), 57.
- B MOTHER WEST WIND'S ANIMAL FRIENDS (fellowship, loyalty), (K-5), 59.
- B MOTHER WEST WIND'S CHILDREN (fellowship, loyalty), (K-5), 60.
- B MOTHER WEST WIND'S NEIGHBORS (fellowship, loyalty), (K-5), 61.
- B OLD MOTHER WEST WIND (fellowship, loyalty), (K-5), 64.
- B The Town Musicians (coöperation), (2-5), 179.
- B The Travelling Musicians (coöperation), (2-5), 125.
- C ADVENTURES OF JOHNNY CHUCK (fellowship, loyalty), (K-5), 67.
- C The Bremen Town Musicians (coöperation), (1-4), 86.
- C Drakesbill and His Friends (coöperation), (1-4), 72.
- C Drakesbill (coöperation), (2-4), 52.
- C Drakestail (coöperation), (2-5), 105.
- C The Goat and the Pig (coöperation), (K-4), 43.

- C Hansel and Gretel (devotion), (2-5), 115 x, 125.
- C Ito and His Friends (coöperation), (2-4), 43.
- C Mishy the Surf-Baby (faithfulness, helpfulness), (1-4), 150.
- C The Pig and the Sheep Who Set Up Housekeeping (coöperation), (K-4), 108.
- C The Sheep and the Pig Who Set Up House (coöperation), (2-4), 86.
- C Snow-white and the Seven Dwarfs (courtesy, service), (1-4), 72.
- C WHEN THE SANDMAN COMES (friendliness), (1-4), 93.
- D The Master Cat, or Puss in Boots (loyalty), (1-5), 113.
- D Puss in Boots (loyalty), (2-4), 52, 106.
- D The Sugar Temple (loyalty), (K-4), 104.
- D The Scarlet Blanket (coöperation), (1-5), 43, 72.

GRADE IV

- A THE HOLLOW TREE AND DEEPWOODS BOOK (coöperation, friendliness), (K-6), 115.
- A KNEE-HIGH TO A GRASSHOPPER (friendliness, kindness), (3-6), 118.
- A The Wild Swans (devotion, self-sacrifice), (3-6), 96.
- B The Bremen Town Musicians (coöperation), (3-5), 105, 115 x.
- B BUBBLELOON (coöperation, helpfulness), (1-5), 129.
- B THE CRICKET OF CARADOR (friendliness, coöperation), (3-6), 133.
- B The Four Musicians (coöperation), (3-5), 63.
- B Little Snow-White (courtesy, service), (2-5), 125.
- B Little Snowdrop (courtesy, service), (3-5), 109.
- B The Lords of the White and Grey Castle (generosity, loyalty, truthfulness), (3-5), 99.
- B POOR CECCO (loyalty, helpfulness), (2-5), 154.
- B QUEEN ZIXI OF IX (courtesy, coöperation, forbearance), (3-6), 156.
- B SINGING FEATHERS (consideration, loyalty), (2-6), 159.
- B Snowdrop (courtesy, service), (3-6), 122.

- B The Travelling Musicians (coöperation), (3-6), 122.
- B The Wild Swans (devotion), (3-6), 125.
- C The Giant's Ship (coöperation, friendliness), (3-5), 107.
- C Hansel and Gretel (devotion), (2-5), 125.
- C The Magic Mirror (courtesy, service), (3-5), 179.
- C The Pedlar's Pack (coöperation, harmony), (2-5), 201.
- C Perizad and Perizada (unselfishness, devotion), (2-5), 191.
- C The Ram and the Pig Who Went into the Woods to Live by Themselves (coöperation), (2-5), 187, 251.
- C The Six Swans (devotion), (3-5), 113, 115 x.
- C Snowdrop (courtesy, service), (2-5), 111, 113.
- C The Twelve Brothers (devotion), (3-5), 112, 113.
- C The Twelve Wild Ducks (devotion), (3-5), 108.
- D Arndt's Night Underground (loyalty), (3-5), 269.
- D Hansel and Grettel (devotion), (2-5), 106, 112, 113, 122, 179.
- D The Lady and the Lion (fidelity), (3-6), 122.
- D Little Snow-White (courtesy, service), (3-5), 176.
- D Puss in Boots (loyalty), (2-5), 109, 110.
- D Roland and Maybird (fidelity), (3-5), 122.
- D The Seven Ravens (devotion), (3-4), 122.
- D The Singing Soaring Lark (faithfulness), (3-5), 176.
- D The Twelve Wild Ducks (devotion), (3-5), 105.

GRADE V

- * SOME MERRY ADVENTURES OF ROBIN HOOD (fellowship, loyalty), (4-7), 219.
- * THE THREE MULLA-MULGARS (loyalty), (4-8), 221.
- A THE CHILDREN WHO FOLLOWED THE PIPER (loyalty), (3-6), 225.
- A LITTLE HOUSE IN THE FAIRY WOOD (loyalty, helpfulness), (4-8), 235.
- A VIKING TALES (fidelity), (4-8), 242.
- B ROBIN HOOD: HIS BOOK (fellowship), (4-8), 264.
- B The Six Swans (devotion, self-sacrifice), (4-5), 316.

- B THE WIND IN THE WILLOWS (fellowship), (4-7), 275.
- C COPPERTOP (loyalty, affection), (3-6), 279.
- C How the Minstrel Saved the King (devotion, loyalty), (4-8), 257.
- C ROBIN HOOD AND HIS MERRY MEN (loyalty, sportsmanship), (4-7), 305.
- C SIEGFRIED (loyalty), (4-7), 308.
- D The Snow Queen (fidelity), (4-6), 112.
- D Two Poor Seamstresses (fidelity, service), (4-6), 156.

GRADE VI

- * The Jungle Book (coöperation, fair-dealing), (4-10), 322.
- A The Gifted Lad (fidelity, devotion), (5-9), 327.
- B Frithiof the Viking (honor, devotion, chivalry), (5-8), 312.
- C OLD GREEK FOLK STORIES (fidelity), (5-9), 357.
- D Prince Ricardo of Pantouffice (helpfulness), (5-9), 347.

GRADE VII

- ** ROBIN HOOD (loyalty, sportsmanship), (5-10), 361.
- * ROBIN HOOD (loyalty, sportsmanship), (5-10), 363.
- * ROBIN HOOD (loyalty, sportsmanship), (5-12), 364.
- B STORIES OF ROBIN HOOD AND HIS MERRY OUTLAWS (loyalty, sportsmanship), (6-10), 387.
- B THE STORY OF KING ARTHUR (loyalty), (6-9), 386.
- B THE STORY OF ROLAND (loyalty), (5-10), 388.
- C Children of Lir (devotion, self-sacrifice), (6-10), 406.
- C Roland, the Paladin (loyalty), (6-9), 406.

GRADE VIII

- * PUCK OF POOK'S HILL (loyalty, affection), (6-11), 410.
- * REWARDS AND FAIRIES (loyalty, affection), (6-11), 411.
- B The Ship That Found Herself (coöperation), (6-9), 430.

GRADE IX

- A THE TREASURE OF THE ISLE OF MIST (devotion), (8-12), 451.

CONSEQUENCES

Stories showing the law of necessity according to which good and evil deeds are followed by appropriate results.

GRADE II

- A REYNARD THE FOX (justice), (K-3), 5.
- C Little Half Chick (justice), (K-3), 30.

GRADE III

- B The Man Who Made the Trees Blossom (justice), (2-5), 43.
- C The Gift of the Fairies (justice), (1-4), 43.
- C The Heather Blossoms (justice), (2-4), 53.
- C Little Half-Chick (justice), (1-4), 464.
- C The Little Old Woman Who Lived in a Vinegar Bottle (justice), (K-4), 466.
- C The Miller's Daughter (justice), (2-5), 94.
- C Wondering Jack (justice), (K-3), 33.
- D The Magic Iron Pot (justice), (K-4), 43.
- D The Magic Pot (justice), (2-4), 105.

GRADE IV

- B The Fairy Shoemaker (justice), (3-6), 155.
- B The Half-Chick (justice), (2-6), 287.
- B Gratitude (justice), (3-5), 53.
- B The Merchant of Seri (justice), (3-6), 116.
- B The Story of the Old Man Who Made Withered Trees to Flower (justice), (3-6), 53.
- B THE TORTOISE AND THE GEESE, AND OTHER FABLES OF BIDPAI (justice), (3-7), 162.
- C The Fairy's Two Gifts (justice), (3-6), 202.
- C Father Frost (justice), (3-6), 139.
- C SILESIAN FOLK TALES (justice), (3-7), 194.
- C The Twelve Months (justice), (3-7), 197.
- D The Miser of Takhoma (justice), (3-5), 91.

GRADE V

- B The Apple of Contentment (justice), (3-6), 236.
- C The Singing Water (justice), (4-6), 160.
- D The Wolf and the Goat (justice), (4-8), 370.

GRADE VI

- B The Fat of the Cat (foresight), (5-9), 367.
- B The Man Who Sought Wealth from God (justice), (5-9), 327.
- C The Princess Golden-Hair and the Great Black Raven (justice), (4-8), 243.
- C The Stone Lion (justice), (4-9), 327.

DANGER

Stories presenting right attitudes toward hazardous situations.

GRADE II

- B The Gingerbread Boy (prudence), (K-3), 30, 464.
- B THE STORY OF JOHNNY CAKE (prudence), (K-3), 19.
- B The Three Little Pigs (alertness, resourcefulness), (K-4), 169.
- C Johnny Cake (prudence), (1-3), 63, 137.
- C The Pancake (prudence), (K-2), 18, 28, 108.
- C Peter, Basil and the Fox (caution), (K-4), 15.
- C Raggybug (courage), (K-3), 464.
- C The Wolf and the Seven Young Kids (resourcefulness, alertness), (K-3), 28.
- D The Nimble Johnny Cake (prudence), (K-3), 33.

GRADE III

- B The Gray Goat and the Fox (resourcefulness, alertness), (K-4), 105.
- C The Jackal and the Alligator (resourcefulness), (2-4), 53.
- C The Pancake (prudence), (K-4), 313.

- C The Wee Bannock (prudence), (K-4), 15.
- C The Wolf and the Seven Little Kids (resourcefulness, alertness), (K-4), 176, 179.
- C The Wolf and the Seven Little Goats (resourcefulness, alertness), (K-4), 115 x.
- C The Wolf and the Seven Young Goslings (resourcefulness, alertness), (2-4), 109.
- D Battle of the Beasts (alertness), (2-4), 52.
- D Old Sultan (resourcefulness), (1-4), 176.
- D Reynard and the Cock (alertness, resourcefulness), (2-5), 108.
- D The Wee Bannock (prudence), (1-3), 169.

GRADE IV

- * THE LITTLE MATCH MAN (courage), (3-7), 102.
- A THE HOLLOW TREE AND DEEPWOODS BOOK (prudence), (K-6), 115.
- C Chanticleer (prudence), (2-5), 80.
- D The Cock and the Fox (alertness, resourcefulness), (3-6), 251.
- D The Princess and the Glass Hill (courage, resourcefulness), (3-7), 106.
- D The Princess on the Glass Hill (courage, resourcefulness), (3-7), 16, 108, 283.
- D Little Thumb (courage, resourcefulness, initiative), (3-5), 196.

GRADE V

- * A LITTLE BOY LOST (self-reliance, fearlessness), (3-7), 217.
- B The Enchanted Cave (courage, endurance), (4-7), 256.
- B The Giant Who Became a Saint (strength, courage), (4-7), 107.
- C Archer of Schwitz (self-control, courage), (4-8), 257.
- C How Oliver Fought for France and the Faith (courage), (4-8), 257.
- C The Legend of Saint Christopher (strength, courage), (4-7), 128.
- C The Prince and the Eagle (courage), (4-8), 212.

GRADE VI

- A Saint Christopher (strength, courage), (4-8), 254.
- B Sir Gawayne and the Green Knight (courage), (5-9), 353.

GRADE VII

- B Sir Gawain and the Green Knight (courage), (6-9), 392.
- B THE STORY OF SIEGFRIED (courage), (5-9), 389.

GRADE VIII

- * KING ARTHUR AND HIS KNIGHTS (initiative, self-reliance), (5-10), 409.

DESIRES

Stories which show the exercise of judgment, common sense, or moderation, or the need for an exercise of these qualities, toward longings for undue power or for unnecessary possessions.

GRADE I

- A THE PIE AND THE PATTY PAN (moderation), (K-3), 4.

GRADE III

- B The Fisherman and His Wife (moderation), (1-4), 52.
- B Why the Sea Is Salt (moderation), (2-4), 108.
- D The Little Old Woman Who Lived in a Vinegar Bottle (moderation), (K-4), 466.

GRADE IV

- * The Fisherman and His Wife (moderation), (3-7), 115 x, 122.
- B The Golden Touch (moderation), (3-5), 466.
- B Murdoch's Rath (moderation), (3-6), 105.
- B The Town Mouse and the Fell Mouse (moderation), (2-5), 313.
- C Christmas Every Day (moderation), (2-5), 205.
- C The Fairy's Two Gifts (moderation), (3-6), 202.

- C The Fairy Cow (moderation), (3-5), 63.
- C The Golden Fish (moderation), (3-6), 254, 271.
- C Perizad and Perizada (moderation), (2-5), 191.
- C The Quern at the Bottom of the Sea (moderation), (3-5), 251.
- C Why the Sea Is Salt (moderation), (3-5), 106.
- D The Miser of Takhoma (moderation), (3-5), 91.

GRADE V

- A The Golden Touch (moderation), (3-6), 223.
- B The Fisherman and His Wife (moderation), (3-7), 63, 105, 179, 287.
- C The King's Drum (moderation), (4-6), 327.
- C A Spanish Tale Told in the Spanish Way (moderation), (4-7), 171.
- D The Rat-catcher's Daughter (moderation), (4-7), 319.

GRADE VI

- B The Fairy Crawfish (moderation), (5-9), 370.
- B The Fat of the Cat (moderation), (5-9), 367.
- B The Wishing Pot (moderation), (5-9), 319.
- C The Stone Lion (moderation), (4-9), 327.

GRADE VII

- C Zerbino, the Savage (moderation), (6-9), 370.

DIFFICULTY

Stories presenting right attitudes toward troublesome or puzzling situations.

GRADE I

- C The Story of Chicken Little (prudence, common sense), (K-2), 18, 30.
- D The Little Red Hen (resourcefulness), (K-2), 18.

GRADE II

- B The Three Little Pigs (alertness, resourcefulness), (K-3), 18, 113, 464.
- C Henny Penny (prudence, common sense), (K-3), 113, 137, 169.
- C Lambikin (resourcefulness), (K-3), 36.
- C The Three Little Pigs (alertness, resourcefulness), (K-4), 15, 30, 35, 63, 180.
- C The Rich Goose (foresight, judgment), (K-3), 37.
- D The Fox and the Little Red Hen (alertness, resourcefulness), (K-3), 63.
- D Henny Penny (common sense), (K-3), 466.
- D Hollow Tree Store (resourcefulness), (1-3), 149.
- D The Pet Lamb (courage, resourcefulness), (K-3), 33.
- D The Story of Chicken Licken (prudence, common sense), (K-3), 63.

GRADE III

- B The Bremen Town Musicians (resourcefulness, courage), (2-5), 109, 176.
- B The Four Musicians (resourcefulness, courage), (2-5), 74.
- B The Story of the Three Little Pigs (resourcefulness, alertness), (1-4), 137.
- B The Story of Epaminondas and His Auntie (common sense), (2-5), 464.
- B The Three Little Pigs (alertness, resourcefulness), (K-4), 52, 287.
- B The Town Musicians (resourcefulness, courage), (2-5), 179.
- B The Travelling Musicians (resourcefulness, courage), (2-5), 125.
- C ADVENTURES OF JOHNNY JACKRABBIT (self-reliance), (1-4), 68.
- C The Bremen Town Musicians (resourcefulness, courage), (1-4), 86.
- C The Flight of the Beasts (self-control, common sense), (2-4), 105.
- C The Folly of Panic (common sense, self-control), (2-5), 238.

- C The Hare and the Elephant (common sense, self-control), (K-4), 43.
- C The Rabbit and the Cocoanut (common sense, self-control), (K-3), 86.
- C The Wise Judge (sagacity), (2-5), 53.
- D The Clever Turtle (resourcefulness), (2-5), 80.
- D The Forty Thieves (courage resourcefulness), (2-5), 51.
- D King Midas' Ears (self-control), (2-4), 91.

GRADE IV

- A The Cat That Walked by Himself (resourcefulness, persistence), (3-7), 100.
- A The Quarrel of the Quails (resourcefulness), (3-7), 116.
- B The Bremen Town Musicians (resourcefulness, courage), (3-6), 105, 115 x.
- B The Four Musicians (resourcefulness, courage), (3-5), 63.
- B POOR CECCO (cheerfulness, courage), (2-5), 154.
- B The Travelling Musicians (resourcefulness, courage), (3-6), 122.
- C The Clever Wife (resourcefulness), (3-5), 63.
- C The Convent Free from Care (resourcefulness, wit), (3-6), 241.
- C The Cunning of Fin's Wife (resourcefulness), (3-6), 107.
- C How Jack Found the Giant Riverrath (resourcefulness, alertness), (3-7), 107.
- C King John and the Abbot of Canterbury (resourcefulness, wit), (3-5), 113, 185.
- C The Little White Cat (courage, endurance, self-control), (3-5), 256.
- C The Most Magnificent Cook of All (common sense), (2-5), 200.
- C The Parson and the Clerk (resourcefulness, wit), (3-6), 108.
- C Prince Darling (self-control), (3-6), 106.
- C The Sandy Road (persistence), (3-7), 116.

- C THE SHOEMAKER'S APRON (resourcefulness, wit), (K-7), 193.
- C Sour and Civil (courage, resourcefulness), (3-5), 99.
- C The Wise Men of Gotham (common sense), (3-5), 63.
- D Ali Baba (courage, resourcefulness), (3-6), 125.
- D The Forty Thieves (courage, resourcefulness), (3-6), 106.
- D Fred and Kate (common sense), (3-7), 115 x.
- D Frederick and Catherine (common sense), (3-7), 122.
- D Godfrey, the Little Hermit (courage, resourcefulness, patience), (3-5), 254.
- D Hans in Luck (common sense), (2-5), 110.
- D Old Sultan (resourcefulness), (3-5), 122.
- D Puck's Magic (perseverance), (3-6), 149.

GRADE V

- A The Princess Who Lived in a Kailyard (courage, independence, cheerfulness), (3-7), 212.
- B Reflections (common sense), (4-7), 231, 259.
- B A Turkish Judge (sagacity), (4-7), 53.
- C The Boys Who Left Trouble Behind (courage, cheerfulness), (4-7), 212.
- C The Emperor and the Abbot (resourcefulness, wit), (4-7), 254.
- C How the First Letter Was Written (ingenuity), (4-8), 100.
- C The Huntsman's Son (courage), (4-6), 256.
- C Parson and the Sexton (resourcefulness, wit), (4-7), 187.
- C Prince Cherry (self-control), (4-6), 109, 112, 252.
- C The Wise Men of Gotham (common sense), (3-7), 113.
- D Aïcha's Stratagem (resourcefulness), (4-6), 254, 271.
- D Doctor Dolittle Meets a Londoner in Paris (resourcefulness), (3-6), 138.
- D Jack the Dullard (resourcefulness), (3-6), 216.
- D A Slice of Tongue (resourcefulness), (4-7), 254.
- D Theophania (resourcefulness), (4-7), 138.

- D When There's a Wit There's a Way (resourcefulness), (4-7), 327.
- D The Wise Weaver (sagacity), (4-6), 53.

GRADE VI

- A The Bound Princess (resourcefulness), (5-8), 319.
- A Poucinet (resourcefulness, intelligence), (5-8), 252, 370.
- A THE VOYAGERS (resourcefulness, judgment), (5-8), 344.
- B The Master of Magic (common sense), (5-9), 323.
- B Perlino (persistence, courage), (5-9), 369.
- B Prince Prigio (resourcefulness), (5-9), 347.
- B The Fat of the Cat (resourcefulness), (5-9), 367.
- C Bergamot (resourcefulness), (3-8), 326.
- C How the Alphabet Was Made (ingenuity), (4-8), 100.
- C A Rose Leaf (judgment, resourcefulness), (5-8), 246.
- C Why the Fish Laughed (wit), (5-8), 327.
- C Wind an' Wave an' Wandherin' Flame (courage), (5-9), 241.
- D Farmer Grigg's Boggart (adjustment), (5-7), 236.
- D A Female Solomon (resourcefulness), (5-7), 370.
- D The Traveller's Shoes (resourcefulness), (5-8), 319.

GRADE VII

- C The Moon Flower (perseverance), (6-9), 319.
- D The Three Wishes (resourcefulness, alertness), (6-9), 370.

GRADE VIII

- C The Way of the Wind (courage, self-confidence), (5-10), 319.

GRADE X

- B GOLD'S GLOOM (wit, sagacity), (9-12), 453.

DUTY

Stories which emphasize the importance of a sense of responsibility in the performance of daily tasks or in the acceptance of fundamental obligations.

GRADE III

- * Beauty and the Beast (obedience), (2-5), 110.
- C THE CHRISTMAS ANGEL (responsibility), (2-5), 69.

GRADE IV

- ** Beauty and the Beast (obedience), (3-6), 106.
- * Beauty and the Beast (obedience), (2-6), 113.
- A Beauty and the Beast (obedience), (3-6), 125.
- A Peter and the Witch of the Wood (responsibility), (3-7), 104.
- B Beauty and the Beast (obedience), (3-6), 109, 112.
- B The Gold Ducat (courage, responsibility), (3-6), 104.
- B The Measure of Rice (responsibility), (3-7), 116.
- C Beauty and the Beast (obedience), (3-5), 63.

GRADE V

- B Lazy Taro (responsibility), (3-6), 212.
- B The Tapestry Prince (responsibility), (4-6), 155.
- C The King's Sceptre (responsibility), (4-6), 160.
- C The Tree of Stone (honor, responsibility), (4-6), 160.
- D The Ten Little Dwarfs (conscientiousness), (4-8), 171.

GRADE VI

- * Beauty and the Beast (obedience) (4-8), 350.

GRADE X

- B Children of the Zodiac (responsibility, courage), (10-12), 430.

FANCY

Stories in which the play of imagination involves the introduction of novel and pleasant ideas in an ingenious or decorative manner.

GRADE I

- A TALE OF MRS. TIGGY-WINKLE, (K-3), 7.
- B HAPPY HOUR STORIES, (K-3), 12.
- B LITTLE BLACK SAMBO, (K-2), 13.
- B TALE OF MR. JEREMY FISHER, (K-3), 21.
- B THE TALE OF SQUIRREL NUTKIN, (K-3), 22.
- C GINGERBREAD BOY STORY BOOK, (K-2), 31.
- C THE PETER RABBIT STORY BOOK, (K-2), 32.
- C The Three Bears, (K-2), 18.
- C Three Billy Goats Gruff, (K-2), 18.

GRADE II

- * THE TALE OF THE GOOD CAT JUPIE, (K-3), 2.
- A ANT VENTURES, (K-3), 3.
- B The Gingerbread Boy, (K-3), 30, 464.
- B THE LITTLE GREY GOOSE, (K-3), 14.
- B PETER PEA, (K-3), 16.
- B THE STORY OF JOHNNY CAKE, (K-3), 19.
- B THE STORY OF MRS. TUBBS, (K-3), 20.
- B The Story of the Three Little Pigs, (K-3), 464.
- B The Three Bears, (K-4), 125, 180.
- B The Three Little Pigs, (K-4), 18, 113, 169.
- C BUNNY BROTHERS, (K-2), 25.
- C THE DIARY OF A MOUSE, (K-4), 27.
- C Johnny Cake, (1-3), 63, 137.
- C Little Black Sambo, (K-3), 125.
- C The Pancake, (K-4), 18, 28, 108.
- C Peter, Basil and the Fox, (K-4), 15.
- C The Story of Thumbling, (1-3), 29.

- C The Three Bears, (K-3), 30, 180.
- C Three Goats Named Bruse, (1-3), 52, 105.
- C The Three Billy Goats Gruff, (K-3), 108, 283.
- C The Three Little Pigs, (K-4), 15, 30, 35, 63, 180.
- D Briar Rose, (1-3), 29.
- D The Ladybird and the Fly, (K-3), 28.
- D The Little Fir Tree, (1-3), 29.
- D Little Jack Rollaround, (K-3), 464.
- D Little Red Riding Hood, (1-4), 52.
- D Little Tuppen, (1-3), 52.
- D The Nimble Johnny-Cake, (K-3), 33.
- D Simon and the Black Gum Tree, (K-4), 15.
- D Snow Drop, (1-4), 33.

GRADE III

- * RACKETTY-PACKETTY HOUSE, (K-5), 38.
- A ADVENTURES OF A BROWNIE, (2-5), 39.
- A DAVID THE DREAMER, (2-4), 41.
- A The Steadfast Tin Soldier, (2-5), 110.
- A WINNIE-THE-POOH, (K-5), 465.
- A THE WIZARD OF OZ, (2-6), 45.
- B FORTY GOOD NIGHT TALES, (K-3), 54.
- B The Gray Goat and the Fox, (K-4), 105.
- B The Hillman and the Housewife, (2-5), 80.
- B IN THE LAND OF DIGGLEDY DAN, (2-5), 56.
- B THE LAND OF OZ, (2-5), 57.
- B LONG LEGS, BIG MOUTH, BURNING EYES, (K-3), 58.
- B THE RAINBOW CAT, (K-4), 65.
- B The Sleeping Beauty in the Woods, (K-5), 111, 112, 125.
- B The Story of the Three Little Pigs, (1-4), 137.
- B The Three Pigs, (K-4), 52, 287.
- B Thumbelina, (K-4), 96, 111.
- C Aladdin and the Wonderful Lamp, (2-5), 51.
- C Briar Rose, (1-5), 105.

- C The Brownie of Blednock, (1-5), 80, 204.
- C THE CHRISTMAS ANGEL, (2-5), 69.
- C THE FAIRY DETECTIVE, (K-4), 71.
- C The Fox That Traveled, (1-4), 86.
- C THE GOLDEN GOBLET, (1-4), 73.
- C The Goose Girl, (2-5), 51.
- C Hansel and Gretel, (2-5), 115 x, 125.
- C HERO FOLK OF ANCIENT BRITAIN, (K-5), 75.
- C History of Tom Thumb, (1-4), 113.
- C KITTY CAT TALES, (1-4), 77.
- C Little Billy Tick, (2-5), 90.
- C Little Thumb, (2-5), 179.
- C May Blossom, (2-5), 179.
- C Mishy the Surf-Baby, (1-4), 150.
- C MORE RUSSIAN PICTURE TALES, (K-4), 84.
- C ON SHINY WINGS, (2-4), 81.
- C The Pancake, (K-4), 105, 313.
- C PEGGY IN TOYLAND, (2-4), 82.
- C PICTURE TALES FROM THE RUSSIAN, (K-4), 83.
- C The Sleeping Beauty, (2-4), 74, 86.
- C Snow-white and the Seven Dwarfs, (K-4), 72.
- C STILL MORE RUSSIAN PICTURE TALES, (K-4), 85.
- C STORY OF A SAWDUST DOLL, (K-4), 87.
- C The Story of the Three Bears, (K-4), 113, 137, 187, 464.
- C Story of Tom Thumb, (2-4), 52.
- C TALES THAT NIMKO TOLD, (1-4), 89.
- C The Three Bears, (1-4), 52.
- C Tom Thumb, (2-5), 75, 125.
- C The Wee Bannock, (K-4), 15.
- C WHEN THE SANDMAN COMES, (1-4), 93.
- D Clever Chang, (2-4), 72.
- D The Fairy Huntsman, (1-4), 72.
- D The Little Grey Grandmother, (1-4), 37.
- D Little Ida's Flowers, (2-5), 96.

- D The Master Cat, or Puss in Boots, (1-5), 113.
- D The Old Woman and Her Pig, (1-4), 169.
- D The Overturned Cart, (K-4), 80.
- D Puss in Boots, (2-4), 52, 106.
- D The Shepherdess and the Chimney Sweep, (2-5), 96.
- D Tom Tit Tot, (1-4), 52.
- D Tom Tit Tot, (K-4), 466.
- D Tom Thumb, (1-4), 74.
- D The Wee Bannock, (1-3), 169.
- D The White Cat, (K-5), 111.

GRADE IV

- ** ALICE IN WONDERLAND, (3-6), 95.
- * LITTLE MATCH MAN, (3-7), 102.
- * THROUGH THE LOOKING GLASS, (3-6), 103.
- A The Hardy Tin Soldier, (3-5), 216, 249.
- A ROOTABAGA STORIES, (2-6), 123.
- A RUMPTY-DUDGET'S TOWER, (1-5), 124.
- A The Steadfast Tin Soldier, (2-5), 96.
- A The Steadfast Tin Soldier, (3-6), 113, 316.
- A THE WATER BABIES, (3-5), 126.
- B THE BLUE SWORDSMAN, (3-6), 127.
- B BUBBLELOON, (1-5), 129.
- B CHILDREN'S BLUE BIRD, (2-6), 130.
- B CHILD'S HANSEL AND GRETEL, (2-5), 131.
- B The Christmas Cuckoo, (3-6), 99, 241.
- B CRICKET OF CARADOR, (3-6), 133.
- B DAVID BLAIZE AND THE BLUE DOOR, (3-5), 134.
- B DAVY AND THE GOBLIN, (3-6), 135.
- B THE DREAM COACH, (2-6), 136.
- B THE FLYING CARPET, (K-6), 138.
- B A GUIDE TO CAPER, (2-5), 140.
- B The Hillman and the Housewife, (2-5), 105.
- B JOURNEY TO THE GARDEN GATE, (3-5), 142.

- B THE LITTLE BLUE MAN, (2-5), 143.
- B LITTLE MR. THIMBLEFINGER, (2-5), 144.
- B Little Snowdrop, (3-5), 109.
- B Little Snow White, (2-5), 125.
- B MISS MUFFET'S CHRISTMAS PARTY, (3-6), 146.
- B MR. RABBIT AT HOME, (3-6), 148.
- B NUMBER ONE JOY STREET, (K-6), 149.
- B NUMBER TWO JOY STREET, (K-6), 150.
- B NUMBER THREE JOY STREET, (K-6), 151.
- B NUMBER FOUR JOY STREET, (K-6), 152.
- B THE PALACE MADE BY MUSIC, (3-6), 153.
- B POOR CECCO, (2-5), 154.
- B QUEEN ZIXI OF IX, (3-6), 156.
- B ROOTABAGA PIGEONS, (3-7), 157.
- B THE SANDMAN'S FOREST, (2-6), 158.
- B SINGING FEATHERS, (2-6), 159.
- B Sleeping Beauty, (2-5), 109, 252.
- B Snow-Drop, (3-6), 122.
- B The Sunshine Tree, (3-6), 104.
- B Thumbelina, (2-4), 112, 216, 249, 316.
- B TOMMY TROT'S VISIT TO SANTA CLAUS, (3-6), 161.
- B WONDER TALES FROM CHINA SEAS, (3-7), 163.
- C Aladdin and the Wonderful Lamp, (3-6), 106, 125.
- C A Thing to Be Explained, (3-6), 150.
- C THE BLUE PARROT AND OTHER STORIES, (3-6), 184.
- C THE CHILDREN'S FAIRY LAND, (2-5), 164.
- C THE CITY THAT NEVER WAS REACHED, (3-6), 166.
- C THE COUNTERPANE FAIRY, (2-5), 167.
- C THE ELF MAIDEN AND OTHER STORIES, (3-6), 184.
- C FAIRY TALES OF ALL NATIONS, (3-6), 170.
- C FIRELIGHT FAIRY BOOK, (3-6), 174.
- C The Giant's Ship, (3-5), 107.
- C THE GOLDEN MERMAID AND OTHER STORIES, (3-6), 184.
- C The Golden Spears, (3-5), 256.

- C The Goose Girl, (3-6), 106, 115 x, 122, 125.
- C History of Tom Thumb, (1-5), 112, 137.
- C THE INVISIBLE PRINCE AND OTHER STORIES, (3-6), 184.
- C THE KING OF THE WATERFALLS AND OTHER STORIES, (3-6), 184.
- C LITTLE KING LOC AND OTHER STORIES, (3-6), 184.
- C THE MAGIC BOOK AND OTHER STORIES, (3-6), 184.
- C The Magic Mirror, (3-5), 179.
- C The Man Who Went to the Giant's Country, (3-6), 107.
- C THE MARVELLOUS MUSICIAN AND OTHER STORIES, (3-6), 184.
- C The Matsuyama Mirror, (3-6), 259.
- C MR. WIND AND MADAM RAIN, (3-6), 186.
- C THE OUTLOOK FAIRY BOOK, (3-6), 192.
- C The Pony Engine and the Pacific Express, (2-5), 205.
- C Rosebud, (3-5), 122.
- C THE SATIN SURGEON AND OTHER STORIES, (3-6), 184.
- C The Sleeping Beauty, (3-5), 115 x.
- C THE SNAKE PRINCE AND OTHER STORIES, (3-6), 184.
- C Snowdrop, (2-5), 111, 113.
- C The Story of Childe Charity, (3-5), 99.
- C The Story of Fairyfoot, (3-5), 99.
- C TALES OF FOLK AND FAIRIES, (2-7), 195.
- C Tom Thumb, (K-5), 109, 115 x, 122, 190, 252.
- C The Treacherous Island, (3-6), 104.
- C The True History of Sir Thomas Thumb, (3-5), 169.
- C Urashima, (3-6), 259.
- C The Wax Lady and the Window Dresser, (3-6), 90.
- D Childe Rowland, (3-6), 137.
- D The Feast of Lanterns, (2-5), 269.
- D Hansel and Grettel, (2-5), 106, 112, 113, 122, 179.
- D Hind of the Forest, (3-6), 109.
- D The Lake of Gems, (3-5), 269.
- D Little Ida's Flowers, (2-5), 216, 249.
- D Little Snow White, (3-5), 176.

- D Longnose the Dwarf, (3-5), 269.
- D Little Thumb, (2-5), 196.
- D The Man in the Moon, (2-5), 149.
- D The Mill and the Water Nymphs, (3-6), 104.
- D The Moor Woman, (2-5), 104.
- D The Princess on the Glass Hill, (3-5), 108, 283.
- D The Princess and the Glass Hill, (3-7), 106.
- D Puck's Magic, (3-6), 149.
- D Puss in Boots, (2-5), 109, 110.
- D The Shepherdess and the Chimney Sweep, (3-5), 216, 249.
- D Urashima, (3-6), 231.
- D The White Cat, (2-5), 106, 112.
- D Young Count's Heart, (3-5), 104.

GRADE V

- * PETER PAN AND WENDY, (3-8), 218.
- * A WONDER BOOK AND TANGLEWOOD TALES, (4-8), 223.
- * THE WATER BABIES, (4-7), 222.
- A CHILDREN WHO FOLLOWED THE PIPER, (3-6), 225.
- A THE CUCKOO CLOCK AND THE TAPESTRY ROOM, (4-7), 227.
- A FLYING KING OF KURIO, (4-7), 229.
- A THE GARDEN OF THE PLYNCK, (4-7), 230.
- A GREEN WILLOW, (4-8), 231.
- A THE LITTLE HOUSE IN THE FAIRY WOOD, (4-8), 235.
- A PINOCCHIO, THE ADVENTURES OF A MARIONETTE, (3-6), 237.
- A TALES OF LAUGHTER, (2-6), 239.
- B THE BOOK OF ELVES AND FAIRIES, (2-7), 245.
- B The Enchanted Cave, (4-7), 256.
- B THE FAIRY RING, (3-6), 247.
- B THE FAIRY SPINNING WHEEL, (3-7), 248.
- B FAIRY TALES EVERY CHILD SHOULD KNOW, (2-6), 250.
- B The Fortunate Days, (4-6), 255.
- B NICHOLAS, A MANHATTAN CHRISTMAS STORY, (3-6), 261.

- B THE PEEP-SHOW MAN, (4-9), 263.
- B RUSSIAN WONDER TALES, (4-6), 266
- B TYLTYL, (4-9), 272.
- B THE WIND BOY, (4-7), 274.
- B WIND IN THE WILLOWS, (4-7), 275.
- C Aladdin or the Wonderful Lamp, (4-7), 112.
- C THE BASKET WOMAN, (3-7), 276.
- C The Blue Moon, (5-8), 319.
- C COPPERTOP, (3-6), 279.
- C CELTIC FAIRY TALES, (3-8), 278.
- C THE DUMAS FAIRY TALE BOOK, (4-8), 281.
- C DUTCH FAIRY TALES FOR YOUNG FOLKS, (4-8), 282.
- C THE GOLDEN FAIRY BOOK, (4-7), 286.
- C THE LAST OF THE HUGGERMUGGERS, (3-7), 295.
- C MAGIC CASEMENT, (3-7), 298.
- C THE MERMAID'S GIFT, (4-6), 299.
- C THE ROSE AND THE RING, (4-8), 307.
- C THE SILVER FAIRY BOOK, (4-7), 309.
- C The Story of Fairyfoot, (4-6), 112.
- C TALES FROM THE FJELD, (3-7), 313.
- C Where to Lay the Blame, (3-7), 241.
- C The White Cat, (4-7), 109.
- D The Blue Bird, (4-7), 109.
- D Clever Peter and the Two Bottles, (3-6), 236.
- D Graciosa and Percinet, (4-7), 109.
- D The Magic Casements, (4-6), 150.
- D The Snow Queen, (4-6), 112.
- D The Soap Bubble, (3-7), 104.
- D The Yellow Dwarf, (4-6), 106, 109.

GRADE VI

- A D'AULNOY'S FAIRY TALES, (5-10), 332.

- A The Sleeping Beauty, (3-7), 350.
- B The Accommodating Circumstance, (5-8), 325.
- B The Christmas Truants, (5-8), 325.
- B Prince Prigio, (5-9), 347.
- B SANTA CLAUS IN SUMMER, (4-9), 349.
- B SLEEPING BEAUTY AND OTHER FAIRY TALES, (4-8), 350.
- B SOLARIO THE TAILOR, (5-8), 351.
- C The Blue Moon, (5-8), 319.
- C Christmas Before Last, (5-8), 325.
- C The Curse of Echo, (5-9), 241.
- C The Gentle Cockatrice, (5-8), 346.
- C The Gold of Fairnilee, (5-9), 347.
- C The Light Princess, (5-9), 297.
- C Magic Candles, (5-7), 201.
- C The Philopena, (5-8), 325.
- D The Bluebird, (5-8), 287.
- D Prince Ricardo of Pantouffice, (5-9), 347.

GRADE VII

- A THE FAT OF THE CAT, (5-10), 367.
- B OLD ENGLISH FAIRY TALES, (5-10), 380.
- C PAUL BUNYAN AND HIS GREAT BLUE OX, (6-10), 398.
- C Prince Hassak's March, (5-8), 325.
- C The Moon Flower, (6-9), 319.

GRADES IX-XII

- * WONDERFUL HISTORY OF PETER SCHLEMIHL, XI (9-12), 445.
- A THE TREASURE OF THE ISLE OF MIST, IX (8-12), 451.
- C PAUL BUNYAN, X (8-12), 462.

FRIENDS

Stories illustrating relationships between individuals, in which there is mutual understanding and sympathy and a desire to render service.

GRADES I-II

- * THE TAILOR OF GLOUCESTER (loyalty, service), II (K-5), 1.
- A THE PIE AND THE PATTY PAN (courtesy), I (K-3), 4.
- B THE STORY OF MRS. TUBBS (service, loyalty), II (K-3), 20.

GRADE III

- * Beauty and the Beast (fidelity), (2-5), 110.
- A THE STRANGE STORY OF MR. DOG AND MR. BEAR (loyalty), (1-4), 44.
- D Battle of the Beasts (coöperation), (2-4), 52.
- D Nanny Who Wouldn't Go Home to Supper (coöperation), (1-4), 251.
- D Old Sultan (coöperation), (1-4), 176.

GRADE IV

- ** Beauty and the Beast (fidelity), (3-6), 106.
- * Beauty and the Beast (fidelity), (2-6), 113.
- * LITTLE MATCH MAN (loyalty, self-sacrifice), (3-7), 102.
- A Beauty and the Beast (fidelity), (3-6), 125.
- A The Cat That Walked by Himself (service, coöperation), (3-7), 100.
- A GOCKEL, HINKEL, AND GACKELEIA (fidelity, helpfulness), (2-5), 114.
- A KING PENGUIN (fidelity, justice), (3-6), 117.
- B Beauty and the Beast (fidelity), (3-6), 109, 112.
- B The Little Brown Hen (loyalty), (3-6), 191.
- C Beauty and the Beast (fidelity), (3-5), 63.
- C The Faithful Friends (helpfulness), (2-5), 327.
- D Old Sultan (coöperation), (3-5), 122.

GRADE V

- ** THE STORY OF DOCTOR DOLITTLE (understanding, generosity), (3-9), 210.
- ** THE VOYAGES OF DOCTOR DOLITTLE (understanding, generosity), (4-7), 211.
- * DOCTOR DOLITTLE'S CIRCUS (understanding, generosity), (3-9), 213.
- * DOCTOR DOLITTLE'S POST OFFICE (understanding, generosity), (3-7), 214.
- * DOCTOR DOLITTLE'S ZOO (understanding, generosity), (3-9), 215.
- A DOCTOR DOLITTLE'S CARAVAN (understanding, generosity), (3-8), 228.
- A The Singing Bell (service, fair-dealing), (4-7), 104.
- B Havelock the Dane (loyalty), (4-8), 353.
- B NICHOLAS, A MANHATTAN CHRISTMAS STORY (comradeship, generosity), (3-6), 261.
- B The Water of Life (fidelity, unselfishness), (4-8), 243.
- C The Old Street Lamp (loyalty), (4-7), 216, 249.
- D Doctor Dolittle Meets a Londoner in Paris (coöperation), (3-6), 138.
- D Gagliuso, or the Good Cat (service, gratitude), (4-7), 370.
- D The Merchant (loyalty), (4-7), 246.

GRADE VI

- * UNCLE REMUS, HIS SONGS AND HIS SAYINGS (comradeship), (3-12), 328.
- * Beauty and the Beast (fidelity), (4-8), 350.
- A Fitna and the Cow (loyalty, honesty), (4-8), 212.
- A THE ILIAD FOR BOYS AND GIRLS (loyalty), (5-9), 335.
- B Havelock the Dane (loyalty), (5-9), 392.
- B Perlino (loyalty, service), (5-9), 369.
- C The Gold of Fairnilee (fidelity, service), (5-9), 347.
- C UNCLE REMUS RETURNS (comradeship), (4-9), 359.

GRADE VII

- C THE STORY OF TROY (loyalty), (5-9), 402.

GRADE VIII

- * KING ARTHUR AND HIS KNIGHTS (loyalty), (5-10), 409.
C Deirdre (fidelity), (7-11), 406.

GRADE X

- B GOLD'S GLOOM (loyalty, helpfulness), (9-12) 453.

FUN

Droll or nonsensical stories in which humor is closely allied to fancy.

GRADE I

- A THE TALE OF BENJAMIN BUNNY, (K-3), 6.
A THE TALE OF PETER RABBIT, (K-3), 8.
B THE BOJABI TREE, (K-2), 9.
B HAPPY HOUR STORIES, (K-3), 12.
B LITTLE BLACK SAMBO, (K-2), 13.
B THE POPPY SEED CAKES, (K-2), 17.
B THE TALE OF MR. JEREMY FISHER, (K-3), 21.
B THE TALE OF SQUIRREL NUTKIN, (K-3), 22.
B THE TALE OF TOM KITTEN, (K-3), 23.
C GINGERBREAD BOY STORY BOOK, (K-2), 31.
C THE PETER RABBIT STORY BOOK, (K-2), 32.
C Three Billy Goats Gruff, (K-2), 18.

GRADE II

- A ANT VENTURES, (K-3), 3.
B The Gingerbread Man, (K-3), 30, 464.
B THE LITTLE GREY GOOSE, (K-3), 14.
B PETER PEA, (K-3), 16.

- B THE STORY OF JOHNNY CAKE, (K-3), 19.
- B THE STORY OF MRS. TUBBS, (K-3), 20.
- C THE DIARY OF A MOUSE, (K-4), 27.
- C Henny Penny, (K-3), 113, 169.
- C Johnny Cake, (1-3), 63, 137.
- C Lambikin, (K-3), 36.
- C Little Black Sambo, (K-3), 125.
- C The Pancake, (K-2), 18, 28, 108.
- C Tale of Peter Rabbit, (K-3), 125.
- C There Was an Old Wifey, (K-3), 200.
- C Three Billy Goats Bruse, (K-3), 105.
- C Three Billy Goats Gruff, (K-3), 108, 283.
- C Three Goats Named Bruse, (1-3), 52.
- C The Three Little Pigs, (K-3), 35.
- D The Cat and the Mouse, (K-3), 137.
- D Henny Penny, (K-3), 466.
- D Hollow Tree Store, (1-3), 149.
- D Little Jack Rollaround, (K-3), 464.
- D Little Tuppen, (1-3), 52.
- D The Nimble Johnny Cake, (K-3), 33.
- D Old Woman and Her Pig, (K-3), 30, 137, 464, 466.
- D Toffee Boy, (1-3), 149.
- D Titty Mouse and Tatty Mouse, (K-3), 28, 105, 113, 137, 169.
- D Tom Tit Tot, (1-3), 28.
- D Travels of a Fox, (K-4), 63.

GRADE III

- * RACKETTY-PACKETTY HOUSE, (K-5), 38.
- A ADVENTURES OF A BROWNIE, (2-5), 39.
- A DAVID THE DREAMER, (2-4), 41.
- A STRANGE STORY OF MR. DOG AND MR. BEAR, (1-4), 44.
- A WINNIE-THE-POOH, (K-5), 465.
- A THE WIZARD OF OZ, (2-6), 45.
- B Boots and His Brothers, (2-4), 108, 283.

- B The Four Musicians, (2-5), 74.
- B FORTY GOOD NIGHT TALES, (K-3), 54.
- B The Gray Goat and the Fox, (K-4), 105.
- B IN THE LAND OF DIGGLEDY DAN, (2-5), 56.
- B THE LAND OF OZ, (2-5), 57.
- B LONG LEGS, BIG MOUTH, BURNING EYES, (K-3), 58.
- B Peter and Paul and Espen, the Cinder Lad, (2-4), 105.
- B THE RAINBOW CAT, (K-4), 65.
- B The Story of Epaminondas and His Auntie, (2-5), 464.
- B The Tired Trolley Car, (1-4), 90.
- B The Travelling Musicians, (2-5), 125.
- C Boots and His Brothers, (1-4), 86.
- C Drakestail, (2-5), 105.
- C Drakesbill, (2-4), 52.
- C Drakesbill and His Friends, (1-4), 72.
- C The Gradual Fairy, (2-5), 191.
- C The Hedgehog and the Hare, (1-4), 86.
- C Grumbling Peter, (1-4), 33.
- C Little Billy Tick, (2-5), 90.
- C MORE RUSSIAN PICTURE TALES, (K-4), 84.
- C The Pancake, (K-4), 105, 313.
- C PEGGY IN TOYLAND, (2-4), 82.
- C PICTURE TALES FROM THE RUSSIAN, (K-4), 83.
- C Scrapefoot, (1-4), 86.
- C STILL MORE RUSSIAN PICTURE TALES, (K-4), 85.
- C STORY OF A SAWDUST DOLL, (K-4), 87.
- C The Story of Li'l'Hannibal, (K-4), 80, 204.
- C TALES THAT NIMKO TOLD, (1-4), 89.
- C THE TALE OF CUFFY BEAR, (K-4), 88.
- C Three Meals Shorten the Day, (2-4), 200.
- C THE TIRED TROLLEY CAR, (2-4), 90.
- C The Wee Bannock, (K-4), 15.
- D The Master Cat, or Puss in Boots, (1-5), 113.
- D Nanny Who Wouldn't Go Home to Supper, (1-4), 251.

- D The Old Woman and Her Pig, (1-4), 169.
- D The Overturned Cart, (K-4), 80.
- D Puss in Boots, (2-4), 52, 106.
- D Reynard and the Cock, (2-5), 108.
- D Shepherdess and the Chimney Sweep, (2-5), 96.
- D Tom Tit Tot, (K-4), 52, 63, 466.
- D The Wee Bannock, (1-3), 169.

GRADE IV

- ** ALICE'S ADVENTURES IN WONDERLAND, (3-6), 95.
- * THROUGH THE LOOKING GLASS, (3-6), 103.
- A THE HOLLOW TREE AND DEEPWOODS BOOK, (K-6), 115.
- A KNEE-HIGH TO A GRASSHOPPER, (3-6), 118.
- A THE MAGIC FISHBONE, (2-5), 119.
- A PINOCCHIO IN AFRICA, (3-5), 121.
- A ROOTABAGA STORIES, (2-6), 123.
- B The Bremen Town Musicians, (3-6), 115 x.
- B BUBBLELOON, (1-5), 129.
- B THE CRICKET OF CARADOR, (3-6), 133.
- B DAVID BLAIZE AND THE BLUE DOOR, (3-5), 134.
- B DAVY AND THE GOBLIN, (3-6), 135.
- B THE FLYING CARPET, (K-6), 138.
- B The Giant's Pot, (3-5), 107.
- B A GUIDE TO CAPER, (2-5), 140.
- B I Wonder, (2-5), 269.
- B JOURNEY TO THE GARDEN GATE, (3-5), 142.
- B LITTLE MR. THIMBLEFINGER, (2-5), 144.
- B MISS MUFFET'S CHRISTMAS PARTY, (3-6), 146.
- B MR. RABBIT AT HOME, (3-6), 148.
- B Murdock's Rath, (3-6), 105.
- B NUMBER ONE JOY STREET, (K-6), 149.
- B NUMBER TWO JOY STREET, (K-6), 150.
- B NUMBER THREE JOY STREET, (K-6), 151.
- B NUMBER FOUR JOY STREET, (K-6), 152.

- B QUEEN ZIXI OF IX, (3-6), 156.
- B ROOTABAGA PIGEONS, (3-7), 157.
- B THE SANDMAN'S FOREST, (2-6), 158.
- B The Travelling Musicians, (3-6), 122.
- C The Amiable Adventures of Minkin Mouse, (3-7), 323.
- C Christmas Every Day, (2-5), 205.
- C The Convent Free from Care, (3-6), 241.
- C The Cunning of Fin's Wife, (3-6), 107.
- C The Husband Who Was to Mind the House, (3-6), 108, 283.
- C MORE ENGLISH FAIRY TALES, (3-7), 185.
- C The Most Magnificent Cook of All, (2-5), 200.
- C The Parson and the Clerk, (3-6), 108.
- C The Pony Engine and the Pacific Express, (2-5), 205.
- C The Three Wishes, (2-5), 80, 112.
- C Tom of the Goatskin, (3-6), 212.
- C The Two Frogs, (3-5), 238.
- C The Wax Lady and the Window Dresser, (3-6), 90.
- C The Wise Men of Gotham, (3-5), 63.
- C WONDER TALES FROM WINDMILL LANDS, (3-6), 200.
- D The Cock and the Fox, (3-6), 251.
- D The Cock Who Fell into the Brewing Vat, (3-6), 251.
- D The Flamp, (3-6), 203.
- D Fred and Kate, (3-7), 115 x.
- D Frederick and Catherine, (3-7), 122.
- D Gudbrand on the Hillside, (3-6), 108, 283, 466.
- D Hans and His Wife Grettel, (3-6), 122.
- D Hans in Luck, (2-5), 110.
- D Hudden and Dudden and Donald O'Neary, (2-5), 113.
- D Jack the Cunning Thief, (2-5), 113.
- D The Man in the Moon, (2-5), 149.
- D The Moor Woman, (2-5), 104.
- D The Nose, (2-5), 112.
- D The Old Woman Who Lost Her Dumplings, (2-5), 259.
- D Puss in Boots, (2-5), 109, 110.
- D The Ram and the Leopard, (1-3), 150.

- D The Rich Farmer's Wife, (3-6), 187.
- D The Shepherdess and the Chimney Sweep, (3-5), 216, 249.
- D The Squire's Bride, (3-7), 108, 251.
- D War of the Wolf and the Fox, (3-5), 287.

GRADE V

- * PETER PAN AND WENDY, (3-8), 218.
- A THE FLYING KING OF KURIO, (4-7), 229.
- A PINOCCHIO, THE ADVENTURES OF A MARIONETTE, (3-6), 237.
- A TALES OF LAUGHTER, (2-6), 239.
- A THE WONDER CLOCK, (3-7), 243.
- B DANISH FAIRY TALES, (4-7), 246.
- B The Fortunate Days, (4-6), 255.
- B THE WIND IN THE WILLOWS, (4-7), 275.
- C CELTIC FAIRY TALES, (3-8), 278.
- C THE CURLY-HAIRED HEN, (2-6), 280.
- C THE DUMAS FAIRY TALE BOOK, (4-8), 281.
- C DUTCH FAIRY TALES FOR YOUNG FOLKS, (4-8), 282.
- C EAST O' THE SUN AND WEST O' THE MOON, (3-7), 283.
- C The Emperor and the Abbot, (4-7), 254.
- C INDIAN OLD MAN STORIES, (3-7), 289.
- C The Night of Colored Lanterns, (4-6), 163.
- C THE OLD TOBACCO SHOP, (4-7), 303.
- C THE ROSE AND THE RING, (4-8), 307.
- C SONNY BUNNY RABBIT AND HIS FRIENDS, (3-6), 310.
- C TALES FROM THE FJELD, (3-7), 313.
- C The Tramp and the Old Woman, (4-7), 105.
- C Tom Cobble, (3-7), 149.
- C What the Goodman Does Is Sure to Be Right, (4-7), 125.
- C The Wise Men of Gotham, (3-7), 113.
- C Where to Lay the Blame, (3-7), 241.
- D Clever Peter and the Two Bottles, (3-6), 236.
- D Gudbrand on the Hillside, (4-7), 251.
- D Jack the Dullard, (3-6), 216.

GRADE VI

- * UNCLE REMUS, HIS SONGS AND HIS SAYINGS, (3-12), 328.
- B The Accommodating Circumstance, (5-8), 325.
- B The Christmas Truants, (5-8), 325.
- B The Queen's Museum, (5-9), 325.
- B SANTA CLAUS IN SUMMER, (4-9), 349.
- C Christmas Before Last, (5-8), 325.
- C How the Ass Became a Man Again, (4-8), 241.
- C The Little Gray Mare, (5-8), 370.
- C The Philopena, (5-8), 325.
- C UNCLE REMUS RETURNS, (4-9), 359.
- D Farmer Grigg's Boggart, (5-7), 236.

GRADE VII

- B OLD ENGLISH FAIRY TALES, (5-10), 380.
- C PAUL BUNYAN AND HIS GREAT BLUE OX, (6-10), 398.
- C Prince Hassak's March, (5-8), 325.
- D The Story of the Noses, (5-9), 369.
- D The Three Wishes, (6-9), 370.

GRADE X

- C PAUL BUNYAN, (8-12), 462.

HOME

Stories whose theme is the spirit of fellowship and coöperation in the family group.

GRADE I

- A THE TALE OF MRS. TIGGY-WINKLE (contentment, neatness), (K-3), 7.
- C BOW-WOW AND MEW-MEW (appreciation), (K-2), 24.
- C CHARLIE AND HIS KITTEN TOPSY (cheerfulness, helpfulness), (K-3), 26.

GRADE II

- C BUNNY BROTHERS (helpfulness), (K-2), 25.
- C SO-FAT AND MEW-MEW (appreciation), (1-3), 34.

GRADE IV

- A GOCKLE, HINKLE AND GACKELEIA (attachment), (2-5), 114.
- A KNEE-HIGH TO A GRASSHOPPER (affection), (3-6), 118.
- A THE MAGIC FISHBONE (helpfulness, cheerfulness), (2-5), 119.
- D The Young Count's Heart (affection, appreciation), (3-5), 140.

GRADE V

- ** AT THE BACK OF THE NORTH WIND (love, service), 3-8), 206.
- D The Ten Little Dwarfs (coöperation), (4-8), 171.

GRADE VI

- C Bergamot (attachment), (3-8), 326.

HUMOR

Stories in which the fun is of a more sophisticated or intellectual quality (as distinguished from those stories grouped under FUN), often becoming satirical or ironical.

GRADE III

- A The Elephant's Child, (K-8), 100.
- A FABLES FROM AFAR, (2-6), 42.
- B GULLIVER'S TRAVELS FOR CHILDREN, (2-4), 55.
- C How the Rhinoceros Got His Skin, (K-5), 100.

GRADE IV

- ** ALICE IN WONDERLAND, (3-6), 95.
- * AN ARGOSY OF FABLES, (3-8), 97.
- * THE FABLES OF ÆSOP, (2-5), 98.

- * JUST SO STORIES, (3-7), 100.
- * THROUGH THE LOOKING GLASS, (3-6), 103.
- A How the Camel Got His Hump, (3-8), 100.
- B THE LITTLE BLUE MAN, (2-5), 143.
- B MISS MUFFET'S CHRISTMAS PARTY, (3-6), 146.
- C The Amiable Adventures of Minkin Mouse, (3-7), 323.
- C The Beginning of the Armadillos, (3-6), 100.
- C The Hedley Kow, (3-5), 185.
- C How the Whale Got His Throat, (3-7), 100.
- C King John and the Abbot of Canterbury, (3-5), 113, 185.
- C THE SHOEMAKER'S APRON, (K-7), 193.
- C The Three Wishes, (3-5), 185.
- C Wise Men of Gotham, (3-7), 185.

GRADE V

- ** THE STORY OF DOCTOR DOLITTLE, (3-9), 210.
- ** THE VOYAGES OF DOCTOR DOLITTLE, (4-7), 211.
- * DOCTOR DOLITTLE'S CIRCUS, (3-9), 213.
- * DOCTOR DOLITTLE'S POST OFFICE, (3-7), 214.
- * DOCTOR DOLITTLE'S ZOO, (3-9), 215.
- A THE CHILDREN'S MUNCHAUSEN, (4-8), 226.
- A DOCTOR DOLITTLE'S CARAVAN, (3-8), 228.
- A GULLIVER'S TRAVELS, (5-10), 232.
- A GULLIVER'S TRAVELS INTO LILLIPUT AND BROBDINGNAG, (4-8), 233.
- A The Princess Who Lived in a Kailyard, (3-7), 212.
- A TALES OF LAUGHTER, (2-6), 239.
- B THE FAIRY SPINNING WHEEL, (3-7), 248.
- B Reflections, (4-7), 231, 259.
- B TALKING BEASTS, (K-9), 270.
- C How the First Letter Was Written, (4-8), 100.
- C How the Leopard Got His Spots, (4-7), 100.
- C The King's Drum, (4-6), 327.
- C Parson and Sexton, (4-7), 187.

- D Dame Gudbrand, (4-7), 370.
- D Doctor Dolittle Meets a Londoner in Paris, (3-6), 138.
- D Grizzled Peter, (4-7), 370.
- D Theophania, (4-7), 138.

GRADE VI

- ** The Three Powers, (5-9), 323.
- A The Griffin and the Minor Canon, (5-9), 325.
- A Poucinet, (5-8), 252, 370.
- B The Fairy Crawfish, (5-9), 252, 370.
- B The Fat of the Cat, (5-9), 367.
- B The Master of Magic, (4-7), 323.
- B Perlino, (5-9), 369.
- B The Queen's Museum, (5-9), 325.
- C The Little Grey Man, (5-8), 370.
- C A Sleeping Beauty, (5-9), 248.
- C Why the Fish Laughed, (5-8), 327.

GRADE VII

- A THE FAT OF THE CAT, (5-10), 367.
- A LABOULAYE'S FAIRY BOOK, (4-9), 369.
- A LAST FAIRY TALES, (4-9), 370.
- A TWILIGHT LAND, (6-9), 374.
- C The Fatal Wish, (4-9), 248.
- C Zerbino, the Savage, (6-9), 370.

GRADE VIII

- A The Bee Man of Orn, (7-12), 325.
- A TALES FROM MUNCHAUSEN, (7-10), 420.
- B Old Pipes and the Dryad, (6-10), 325.

GRADES IX-XII

- * A HUNDRED FABLES OF ÆSOP, X (6-12), 436.
- * IRISH FAIRY TALES, X (8-12), 438.

B THE IRISH FAIRY BOOK, X (7-12), 456.

C FOLK TALES OF BREFFNY, XI (10-12), 459.

IDEALS

Stories suggesting a standard of excellence which directly influences the lives of the characters involved.

GRADE III

A The Steadfast Tin Soldier (fidelity), (2-5), 110.

D The Little Grey Grandmother (aspiration), (1-4), 37.

GRADE IV

** The Ugly Duckling (aspiration), (3-7), 96, 125.

* Adyevich (aspiration), (3-6), 43.

* THE LITTLE LAME PRINCE (aspiration), (3-6), 101.

A The Hardy Tin Soldier (fidelity), (3-5), 216, 249.

A Pinocchio (aspiration), (3-6), 238.

A The Steadfast Tin Soldier (fidelity), (2-5), 96, 113, 316.

A THE WATER BABIES (aspiration), (3-5), 126.

B THE PALACE MADE BY MUSIC (aspiration), (3-6), 153.

C THE CITY THAT NEVER WAS REACHED (aspiration), (3-6), 166.

GRADE V

** AT THE BACK OF THE NORTH WIND (aspiration), (3-8), 206.

** THE PRINCESS AND THE GOBLIN (aspiration), (2-6), 209.

** The Ugly Duckling (aspiration), (3-7), 216, 249.

* THE WATER BABIES (aspiration), (4-7), 222.

A THE KINGDOM OF THE WINDING ROAD (aspiration, discrimination), (3-7), 234.

A The Singing Bell (fidelity), (4-7), 104.

B THE PEEP-SHOW MAN (aspiration), (4-9), 263.

B TYLTYL (aspiration), (4-9), 272.

B THE WIND BOY (steadfastness, courage), (4-7), 274.

- C Heart of Princess Joan (loyalty), (3-7), 201.
- C The Legend of St. Christopher (aspiration), (4-7), 128.
- C SIEGFRIED (fidelity), (4-7), 308.
- C The Tree of Stone (aspiration), (4-6), 160.
- C The Wanderings of Arasmon (devotion), (4-8), 180.
- D The Snow Queen (devotion), (4-6), 112.

GRADE VI

- ** The Three Powers (inspiration), (5-9), 323.
- A Apples of Glory (inspiration), (4-9), 323.
- A A Chinese Fairy Tale (vision), (4-7), 346.
- A How Opportunity Came (vision), (5-8), 212.
- B HEROES OF GREEK FAIRY TALES (aspiration), (5-8), 345.
- B The Quest of Offero (discrimination, devotion), (5-8), 257.
- B The Monk and the Bird of Paradise (aspiration), (5-9), 254.
- C The Blue Moon (aspiration), (5-8), 319.

GRADE VII

- A Knoonie in the Sleeping Palace (fidelity), (6-11), 319.
- A The Passionate Puppets (aspiration, fidelity), (6-10), 319.
- B SIEGFRIED AND BEOWULF (fidelity), (6-10), 383.
- B THE STORY OF SIEGFRIED (aspiration), (5-9), 389.
- C Roland, the Paladin (fidelity), (6-9), 406.

GRADE VIII

- A CUCHULAIN, THE HOUND OF ULSTER (aspiration, fidelity), (7-10), 417.
- B The Castle of Life (fidelity, vision), (6-10), 369.
- C A BOOK OF GOLDEN DEEDS (aspiration, fidelity), (7-10), 428.

GRADE X

- B Children of the Zodiac (aspiration), (10-12), 430.

IMAGINATION

Stories tending to stimulate the child's own creative powers — of more serious nature than stories grouped under FANCY.

GRADE III

- B GULLIVER'S TRAVELS FOR CHILDREN, (2-4), 55.
- C How the Rhinoceros Got His Skin, (K-5), 100.

GRADE IV

- * JUST SO STORIES, (3-7), 100.
- * THE LITTLE LAME PRINCE, (3-6), 101.
- B ROOTABAGA PIGEONS, (3-7), 157.
- C How the Whale Got His Throat, (3-7), 100.

GRADE V

- ** AT THE BACK OF THE NORTH WIND, (3-8), 206.
- ** HONEY-BEE, (3-8), 207.
- ** THE KING OF THE GOLDEN RIVER, (4-8), 208.
- ** THE PRINCESS AND THE GOBLIN, (2-6), 209.
- * A LITTLE BOY LOST, (3-7), 217.
- * THE THREE MULLA-MULGARS, (4-8), 221.
- A THE CHILDREN'S MUNCHAUSEN, (4-8), 226.
- A GULLIVER'S TRAVELS, (5-10), 232.
- A GULLIVER'S TRAVELS INTO LILLIPUT AND BROBDINGNAG, (4-8), 233.
- C How the Leopard Got His Spots, (4-7), 100.

GRADE VI

- * THE BOY WHO KNEW WHAT THE BIRDS SAID, (4-9), 318.
- * A DOORWAY IN FAIRYLAND, (4-10), 319.
- * THE WONDER SMITH AND HIS SONS, (5-9), 330.
- A THE FORGE IN THE FOREST, (5-9), 333.

- A THE KING OF IRELAND'S SON, (5-8), 336.
- B MOONSHINE AND CLOVER, (4-7), 346.

GRADE VII

- * THE ARMFIELD'S ANIMAL BOOK, (5-10), 362.
- A KNOONIE in the Sleeping Palace, (6-11), 319.
- C BILLY BARNICOAT, (5-8), 393.
- C Children of Lir, (6-10), 406.

GRADE VIII

- * THE ISLAND OF THE MIGHTY, (7-10), 408.
- * PUCK OF POOK'S HILL, (6-11), 410.
- * REWARDS AND FAIRIES, (6-11), 411.
- A GAELIC FOLK TALES, (7-10), 418.
- B The Castle of Life, (6-10), 369.
- B Old Pipes and the Dryad, (6-10), 325.
- C Deirdre, (7-11), 406.

GRADES IX-XII

- ** CUCHULAIN OF MUIRTHEMNE, XI (9-12), 432.
- * IRISH FAIRY TALES, X (8-12), 438.

KNOWLEDGE

Stories in which a character displays a desire for knowledge or uses advantageously the knowledge he already possesses.

GRADE III

- A The Elephant's Child (curiosity), (K-8), 100.
- A Wondering Jack (curiosity), (K-3), 33.

GRADE IV

- * JUST SO STORIES (curiosity), (3-7), 100.

GRADE V

- C PINOCCHIO UNDER THE SEA (interest), (4-6), 304.

GRADE VI

- * THE PRINCE AND HIS ANTS (interest), (5-9), 324.
 * WHITE PATCH (interest), (5-9), 329.

OTHERS

Stories depicting ideal relationships with persons outside the immediate circle of family and friends.

GRADE I

- B THE COCK, THE MOUSE, AND THE LITTLE RED HEN (coöperation, courtesy), (K-2), 11.
 B THE POPPY SEED CAKES (consideration), (K-2), 17.
 C The Three Bears (courtesy, consideration), (K-2), 18.

GRADE II

- A REYNARD THE FOX (consideration, sincerity), (K-3), 5.
 B THE BOY WHO LIVED IN PUDDING LANE (generosity, consideration), (1-4), 10.
 B The Cock, the Mouse, and the Little Red Hen (coöperation, courtesy), (K-4), 105.
 B The Three Bears (courtesy, consideration), (K-4), 125.
 C BUNNY BROTHERS (honesty), (K-2), 25.
 C The Little Half Chick (courtesy, service), (K-3), 30.
 C The Little House in the Wood (consideration, service), (1-3), 29.
 C The Rich Goose (sincerity), (K-3), 37.
 C The Story of Thumbling (consideration, service), (1-3), 29.
 C The Three Bears (courtesy, consideration), (K-3), 30, 180.
 C The Twelve Months (courtesy, unselfishness), (K-3), 33.

- C The Ugly Duckling (consideration, tolerance), (1-3), 29.
- D Hollow Tree Store (fair-dealing), (1-3), 149.
- D Little One Eye, Little Two Eyes, and Little Three Eyes (consideration), (K-3), 15, 18.
- D The Lost Spindle (consideration), (1-3), 29.

GRADE III

- * Cinderella (consideration), (2-5), 110.
- * RACKETTY-PACKETTY HOUSE (consideration, helpfulness), (K-5), 38.
- A ADVENTURES OF A BROWNIE (kindness, forbearance), (2-5), 39.
- A The Banyan Deer (self-sacrifice), (2-5), 116.
- B Ashputtel (generosity), (2-5), 122.
- B Cinderella (consideration), (K-4), 112, 125.
- B The Elves (consideration, service), (2-5), 105.
- B The Elves and the Shoemaker (consideration, service), (2-4), 111.
- B The Hillman and the Housewife (generosity, fair-dealing), (2-5), 80.
- B Legend of the Three Silver Bells (service, love), (2-5), 43.
- B The Man Who Made the Trees Blossom (generosity, consideration), (2-5), 43.
- B The Spring in the Valley (consideration, service, sympathy), (2-5), 94.
- B STORY OF A DONKEY (gratitude, consideration), (2-4), 66.
- B Thumbelina (service, consideration), (K-4), 96, 111.
- B Why the Sea Is Salt (generosity, fair-dealing), (2-4), 108.
- C The Brownie of Blednock (service), (1-5), 80, 204.
- C Cinderella (generosity), (K-3), 74.
- C Dust under the Rug (helpfulness), (2-5), 204.
- C The Elves and the Shoemaker (consideration, service), (1-4), 86.
- C The Gift of the Fairies (consideration, kindness), (1-4), 43.
- C THE GOLDEN GOBLET (consideration, helpfulness), (1-4), 73.

- C Grumbling Peter (coöperation), (1-4), 33.
- C The Heather Blossoms (consideration), (2-4), 53.
- C Ito and His Friends (service, generosity), (2-4), 43.
- C Little Half-Chick (service, courtesy), (1-4), 464.
- C Little Ragged Stranger (consideration, service), (2-4), 91.
- C Little Sister Kindness and the Loving Stitches (helpfulness, devotion), (1-4), 91.
- C The Miller's Daughter (sympathy, consideration, unselfishness), (2-5), 94.
- C Rose Red and Rose White (helpfulness, courtesy, hospitality), (2-5), 125.
- C Snow White and Rose Red (helpfulness, courtesy, hospitality), (2-6), 74, 176.
- C The Story of the Three Bears (courtesy, consideration), (2-4), 137, 287.
- C The Story of the Three Bears (courtesy, consideration), (K-4), 113, 464.
- C The Three Bears (consideration, courtesy), (1-4), 52, 180.
- C The Ugly Duckling (consideration, tolerance), (1-4), 37.
- D Cinderella (consideration), (1-4), 52.
- D Evan and Ivan (kindness, service, gratitude), (2-4), 91.
- D The House in the Wood (consideration, helpfulness), (2-4), 74.
- D The Hut in the Wood (consideration, helpfulness), (1-5), 176.
- D Little One Eye, Little Two Eyes, Little Three Eyes (consideration), (2-5), 287.
- D The Magic Iron Pot (generosity, kindness), (K-4), 43.
- D The Magic Pot (generosity, kindness), (2-4), 105.
- D Mother Frost (consideration), (2-4), 74.
- D The Overturned Cart (consideration), (K-4), 80.
- D The Queen's Necklace (service, self-sacrifice, consideration), (K-4), 91.

GRADE IV

- ** The Ugly Duckling (consideration, tolerance), (3-7), 96, 125.
- * Adyevich (service, love), (3-6), 43.

- * The Brownie in the House (consideration), (2-6), 326.
- * Cinderella (consideration), (2-6), 106, 109, 110, 113, 196.
- A The Elves (consideration, service), (2-5), 115 x.
- A The Elves and the Shoemaker (consideration, service), (K-5), 112, 122.
- A How the Camel Got His Hump (service), (3-8), 100.
- A MEMOIRS OF A LONDON DOLL (kindness, friendliness), (2-5), 120.
- A The Prince of Engalien (helpfulness, unselfishness), (3-6), 104.
- A ROOTABAGA STORIES (sympathy), (2-6), 123.
- B Cinderella (consideration), (2-5), 179.
- B THE DREAM COACH (consideration, service), (2-6), 136.
- B The Elves and the Shoemaker (consideration, service), (K-5), 125.
- B The Enchanted Waterfall (kindness), (2-7), 197.
- B The Fairy Shoemaker (consideration fair-dealing), (3-6), 155.
- B Fate of the Diddypawn (consideration), (2-5), 148.
- B FOLK TALES FROM THE RUSSIAN (courtesy, consideration), (3-6), 139.
- B The Giant and the Herdboy (gratitude, kindness, service), (3-6), 107.
- B The Giant's Pot (friendliness) (3-5), 107.
- B Gratitude (helpfulness, consideration), (3-5), 53.
- B The Greedy Shepherd (kindness, unselfishness), (3-5), 99.
- B The Half Chick (service, courtesy), (2-6), 287.
- B The Hillman and the Housewife (generosity, fair-dealing), (2-5), 105.
- B The Industrious Manikins (consideration, service), (2-5), 179.
- B Little Snow-White (courtesy, helpfulness, hospitality), (2-5), 105.
- B The Measure of Rice (honesty, sincerity), (3-7), 116.
- B The Merchant of Seri (honesty, fair-dealing), (3-6), 116.
- B Murdoch's Rath (courtesy, honesty), (3-6), 105.

- B Story of the Old Man Who Made Withered Trees to Flower (generosity, consideration), (3-6), 53.
- B The Sunshine Tree (fairness, generosity), (3-6), 104.
- B Thumbelina (service, consideration), (2-4), 112, 216, 249, 316.
- B TOMMY TROT'S VISIT TO SANTA CLAUS (unselfishness), (3-6), 161.
- C Baba Yaga (service, kindness, obedience), (3-6), 139.
- C Cap o' Rushes (consideration), (3-6), 137, 169.
- C CHINESE FAIRY STORIES (self-sacrifice, generosity, helpfulness), (3-7), 165.
- C Cinderella (consideration), (2-5), 105, 196.
- C The Clever Wife (coöperation), (3-5), 63.
- C THE COUNTERPANE FAIRY (consideration, courtesy), (2-5), 167.
- C Dimian the Peasant (sincerity, gratitude, consideration), (3-6), 139.
- C The Elves and the Shoemaker (service, consideration), (2-5), 63.
- C The Fairy's Two Gifts (hospitality), (3-6), 202.
- C Father Frost (gentleness, courtesy), (3-6), 139.
- C The Four Seasons (courtesy), (3-5), 254, 271.
- C The Giant Who Came Back (consideration, service), (3-6), 107.
- C The Golden Horseshoe (service, courtesy), (3-6), 255.
- C The House in the Lake (chivalry, service), (3-5), 256.
- C The House in the Wood (service), (2-6), 202.
- C How Jack Found the Giant Riverrath (coöperation), (3-7), 107.
- C The Lad Who Went to the North Wind (fair-dealing, honesty), (2-5), 108, 283.
- C Lo-Sun, the Blind Boy (self-sacrifice, generosity, helpfulness), (3-7), 165.
- C The Lost Child (hospitality, sympathy), (3-6), 53.
- C The Lost Purse (honesty), (2-5), 53.
- C Prince Darling (consideration), (3-6), 106.

- C The Quern at the Bottom of the Sea (generosity, fair-dealing), (3-5), 251.
- C SILESIAN FOLK TALES (consideration, fair-dealing), (3-7), 194.
- C Snow White and Rose Red (helpfulness, courtesy, hospitality), (2-5), 106, 109, 180, 202.
- C Sour and Civil (courtesy, generosity), (3-5), 99.
- C The Story of Childe Charity (hospitality, unselfishness), (3-5), 99, 105.
- C The Talkative Sparrow (kindness, generosity), (3-6), 212.
- C Tom of the Goatskin (friendliness), (3-6), 212.
- C The Twelve Months (courtesy), (2-5), 53.
- C The Water of Life (courtesy, good-will), (3-6), 122, 176, 202.
- C Why the Sea Is Salt (generosity, fair-dealing), (3-5), 106.
- D The Bronze Ring (service, consideration), (2-5), 106.
- D The Enchanted Galleon (consideration), (3-6), 160.
- D The Flamp (friendliness), (3-6), 203.
- D King Grisly Beard (courtesy, service), (3-5), 122.
- D Little One Eye (consideration), (3-5), 109.
- D Mother Holle (consideration), (3-5), 122, 176.
- D Mother Hulda (consideration), (3-5), 112.
- D The Nose (honesty), (2-5), 112.
- D One Eye, Two Eyes, Three Eyes (consideration), (2-5), 202, 112.
- D Red Pepper (helpfulness, self-sacrifice), (3-5), 150.
- D The Squire's Bride (consideration, fair-dealing), (3-5), 108.
- D The Two Brothers (unselfishness), (3-6), 254, 271.
- D The Two Gifts (sympathy, generosity), (3-5), 254.

GRADE V

- ** THE KING OF THE GOLDEN RIVER (hospitality, service, self-sacrifice), (4-8), 208.
- ** The Ugly Duckling (consideration, tolerance), (3-7), 216, 249.
- * The Cattle That Came (unselfishness, coöperation), (4-8), 212.

- * He Who Asks Little Receives Much (generosity, hospitality), (4-8), 212.
- A THE CUCKOO CLOCK AND THE TAPESTRY ROOM (courtesy, friendliness), (4-7), 227.
- A THE KINGDOM OF THE WINDING ROAD (service, coöperation, justice), (3-7), 234.
- A THIS WAY TO CHRISTMAS (fellowship, generosity, tolerance), (3-7), 240.
- A THE WONDER CLOCK (fair-dealing, helpfulness), (3-7), 243.
- B The Apple of Contentment (kindness, fair-dealing), (3-6), 236.
- B The Food That Belonged to All (generosity, hospitality), (3-7), 212.
- B The Giant Who Became a Saint (service), (4-7), 107.
- B Havelock the Dane (fair-dealing, sympathy), (4-8), 353.
- B The History of Ali Cogia (fidelity, justice), (4-7), 195.
- B The Little Cabin Boy (courtesy, helpfulness), (3-7), 212.
- B Little Day Light (helpfulness), (4-7), 297.
- B The Miraculous Pitcher (consideration, hospitality), (3-6), 105, 223.
- B THE PEEP-SHOW MAN (friendliness, service), (4-9), 263.
- B Princess Finola and the Dwarf (service, fidelity), (4-7), 105, 256.
- B ROBIN HOOD: HIS BOOK (fair-dealing), (4-8), 264.
- B The Story of Coquerico (consideration), (4-7), 369.
- B The Voyage of the Wee Red Cap (kindness, hospitality, generosity), (3-7), 241.
- C The Boys Who Left Trouble Behind (appreciation), (4-7), 212.
- C The Castle of Delight (hospitality), (3-6), 255.
- C The Huntsman's Son (courtesy), (4-6), 256.
- C The Legend of St. Christopher (service), (4-7), 128.
- C MIGHTY MIKKO (fair-dealing), (3-6), 300.
- C THE OLD TOBACCO SHOP (kindness), (4-7), 303.
- C The Old Street Lamp (understanding, helpfulness), (4-7), 216, 249.

- C PINOCCHIO UNDER THE SEA (courtesy, gratitude, honesty), (4-6), 304.
- C Prince Cherry (consideration, service), (4-6), 109, 112, 252.
- C Riquet with the Tuft (honesty, fidelity), (4-7), 109, 111, 112, 196.
- C The Singing Water (consideration, fair-dealing), (4-6), 160.
- C SONNY BUNNY RABBIT AND HIS FRIENDS (consideration), (3-6), 310.
- C The Story of the Learned Man (forbearance), (4-6), 255.
- C The Wanderings of Arasmon (self-sacrifice, service), (4-8), 180.
- C The World's Reward (fair-dealing, sincerity), (4-8), 251.
- D Carasoy (helpfulness), (4-6), 297.
- D The Coming of the Prince (kindness, helpfulness), (4-8), 238.
- D Grizzled Peter (coöperation), (4-7), 370.
- D The Golden Mermaid (service, gratitude), (4-6), 287.
- D James the Huntsman (helpfulness), (4-7), 246.
- D King Roughbeard (courtesy, service), (4-6), 179.
- D The Merchant (fair-dealing), (4-7), 246.
- D The Princess Dyonetia (service), (4-6), 155.
- D Proper and Right (fair-dealing), (4-6), 160.
- D The Wolf and the Goat (honesty, fair-dealing), (4-8), 370.
- D The Wonderful Tapestry (kindness, honesty), (4-7), 191.

GRADE VI

- * Cinderella (consideration), (4-8), 350.
- * FURTHER ADVENTURES OF NILS (coöperation, service), (4-9), 320.
- * THE GIRL WHO SAT BY THE ASHES (consideration), (4-12), 321.
- * WONDERFUL ADVENTURES OF NILS (coöperation, service), (4-9), 331.
- A The Bound Princess (courtesy), (5-8), 319.
- A Everything for Nothing (service), (4-9), 323.
- A The Griffin and the Minor Canon (consideration), (5-9), 325.
- A THE ODYSSEY FOR BOYS AND GIRLS (hospitality), (5-9), 338.

- A Saint Christopher (service), (4-8), 254.
- A THE SEVEN CITIES OF CIBOLA (hospitality, generosity), (5-8), 340.
- B Beaumains the Knight of the Kitchen (courtesy), (5-8), 257.
- B The Eloquent Peasant (consideration), (5-9), 327.
- B The Happy Prince (unselfishness, sympathy, service), (5-9), 238, 396.
- B Havelock the Dane (fair-dealing, sympathy), (5-9), 392.
- B The Man Who Sought Wealth from God (generosity, gratitude), (5-9), 327.
- B The Queen's Museum (tolerance), (5-9), 325.
- B The Quest of Offero (service), (5-8), 257.
- B Scarface (service, gratitude), (4-8), 258.
- B The Seven Sheepfolds (service), (4-8), 212.
- B Why the Chimes Rang (service, self-sacrifice), (4-7), 238.
- C The Bishop's Valentine (service, kindness), (5-8), 204.
- C The Charcoal Burner (service, hospitality), (4-8), 257.
- C Magic Candles (generosity unselfishness), (5-7), 201.
- C The Princess Golden-Hair and the Great Black Raven (fair-dealing), (4-8), 243.
- C The Star Child (consideration, courtesy), (5-8), 396.
- C The Twelve Months (courtesy), (4-7), 369.
- C White Hands (service), (4-7), 326.
- D The Traveller's Shoes (unselfishness), (5-8), 319.

GRADE VII

- A ADVENTURES OF ULYSSES (hospitality), (6-9), 365.
- A Legend of the Christmas Rose (consideration, fidelity), (5-10), 238.
- B THE STORY OF SIEGFRIED (loyalty, generosity), (5-9), 389.
- B THE STORY OF THE ODYSSEY (hospitality), (5-9), 391.
- C Beowulf (service, self-sacrifice), (6-10), 406.
- C BILLY BARNICOAT (kindness), (5-8), 393.
- C King Bizarre (honesty), (5-8), 369.

- C The Open Door (friendliness, fair-dealing, self-sacrifice), (6-10), 149.
- C THE STORY OF ULYSSES (hospitality), (5-9), 403.

GRADE VIII

- ** THE CHILDREN OF ODIN (fair-dealing, service), (6-12), 407.
- A The Bee-Man of Orn (consideration), (7-12), 325.

GRADES IX-XII

- ** THE ADVENTURES OF ODYSSEUS AND THE TALE OF TROY (hospitality), IX (7-12), 431.
- ** ODYSSEY OF HOMER (hospitality), XII (10-adult), 433.
- ** THE ODYSSEY OF HOMER (hospitality), XII (10-adult), 434.
- A TREASURE OF THE ISLE OF MIST (consideration), IX (8-12), 451.

PARENTS

Stories indicating ideal relationships between child and parent.

GRADE I

- A THE TALE OF BENJAMIN BUNNY (obedience), (K-3), 6.
- A THE TALE OF PETER RABBIT (obedience), (K-3), 8.
- B THE TALE OF TOM KITTEN (obedience), (K-3), 23.
- C THE PETER RABBIT STORY BOOK (obedience), (K-2), 32.

GRADE II

- C Raggylug (obedience), (K-3), 464.
- C Tale of Peter Rabbit (obedience), (K-3), 125.
- D Simon and the Black Gum Tree (obedience), (K-4), 15.

GRADE III

- C The Gradual Fairy (obedience), (2-5), 191.
- C THE TALE OF CUFFY BEAR (obedience), (K-4), 88.

GRADE IV

- C Cap o' Rushes (devotion), (3-6), 137, 169.
- C The Enchanted Waterfall (devotion), (2-7), 197.

GRADE V

- B Three Wonders of the World (devotion), (4-7), 370.

OTHER PEOPLES

Stories which deal with people of other countries in a way that adds to the information of the child or awakens his interest.

GRADE II

- C INDIAN TALES FOR LITTLE FOLKS, (K-4), 76.

GRADE IV

- B WONDER TALES FROM CHINA SEAS, (3-7), 163.
- C CHINESE FAIRY STORIES, (3-9), 165.
- C WONDER TALES FROM WINDMILL LANDS, (3-6), 200.

GRADE V

- B BLACKFEET INDIAN STORIES, (3-9), 244.
- B INDIAN LEGENDS, (3-7), 258.
- B MYTHS AND LEGENDS OF THE MISSISSIPPI VALLEY AND GREAT LAKES, (4-8), 260.
- B RUSSIAN GRANDMOTHER'S WONDER TALES, (4-7), 265.
- B SKUNNY WUNDY AND OTHER INDIAN TALES, (3-7), 267.
- C KAROC INDIAN STORIES, (4-6), 292.

GRADE VI

- B Totem Tales, (4-12), 354.

GRADE VII

- A THE WIZARD OF THE NORTH, (6-10), 375.
- B PUEBLO INDIAN FOLK STORIES, (5-10), 382.

GRADES IX-XII

- A BLACKFOOT LODGE TALES, X (8-12), 446.
- A PAWNEE HERO STORIES AND FOLK TALES, X (8-12), 449.
- A STORIES OF THE VIKINGS, IX (6-10), 450.
- B AT THE GATEWAYS OF THE DAY, XI (10-12), 452.
- B HAWAIIAN LEGENDS OF VOLCANOES, XI (10-12), 454.

RELIGIOUS VALUES

Stories tending to stimulate respect for the spiritual values, and reverence, admiration, and simplicity of mind in their presence; including also stories that appeal to the usual moral attitudes with such intensity as to give them religious significance. (*See also IDEALS, VALUES, OTHERS, and SELF.*)

GRADE II

- B The Little Fir Tree, (K-3), 464.

GRADE III

- A The Banyan Deer, (2-5), 116.
- B The Legend of the Three Silver Bells, (2-5), 43.
- C LEGENDS OF THE RED CHILDREN, (2-4), 79.

GRADE IV

- * Adyevich, (3-6), 43.
- * ANDERSEN'S FAIRY TALES, (2-7), 96.
- * LITTLE LAME PRINCE, (3-6), 101.
- * OLD SWEDISH FAIRY TALES, (3-8), 104.
- A WATER BABIES, (3-5), 126.

- B The Golden Touch, (3-5), 466.
- B THE PALACE MADE BY MUSIC, (3-6), 153.
- B The Plowman Who Found Content, (2-5), 91.
- C How Gladheart Went to Court, (3-6), 191.

GRADE V

- ** AT THE BACK OF THE NORTH WIND, (3-8), 206.
- ** HONEY BEE, (3-8), 207.
- ** THE KING OF THE GOLDEN RIVER, (4-8), 208.
- * The Cattle That Came, (4-8), 212.
- * The Emperor's Nightingale, (4-8), 269.
- * FAIRY TALES AND OTHER STORIES, (3-9), 216.
- * The Nightingale, (4-7), 96.
- A The Golden Touch (3-6), 223.
- A THE KINGDOM OF THE WINDING ROAD, (3-7), 234.
- A THIS WAY TO CHRISTMAS (3-7), 240.
- B The Giant Who Became a Saint, (4-7), 107.
- B The Miraculous Pitcher, (3-6), 105, 223.
- B The Proud King, (3-7) 128.
- B The Story of Merry Mind, (4-6), 99.
- B THE WIND BOY, (4-7), 274.
- B The Wish Ring, (4-8), 171.
- C The Wanderings of Arasmon, (4-8), 180.

GRADE VI

- * The Nightingale, (5-9), 216, 249, 316.
- * Robert of Sicily, (5-9), 464.
- A A Chinese Fairy Tale, (4-7), 346.
- A HERAKLES, HERO OF THEBES, (4-7), 334.
- A Saint Christopher, (4-8), 254.
- A STORIES OF NORSE HEROES, (5-9), 343.
- A The Worker in Sandalwood, (4-9), 204.
- B The Happy Prince, (5-9), 238, 396.
- B HEROES OF GREEK FAIRY TALES, (5-8), 345.

- B The Seven Sheepfolds, (4-8), 212.
- B Why the Chimes Rang, (4-7), 238.
- C The Bishop's Valentine, (5-8), 204.

GRADE VII

- A STORIES OF OLD GREECE AND ROME, (6-9), 373.
- B SIEGFRIED AND BEOWULF, (6-10), 383.
- C The Selfish Giant, (6-9), 204, 238.

GRADE VIII

- ** THE CHILDREN OF ODIN, (6-12), 407.
- B The Castle of Life, (6-10), 369.

GRADE X

- * THE BOY'S KING ARTHUR, (9-12), 435.

ROMANCE

Stories offering an idealized or imaginative treatment of incidents, usually remote from ordinary life, involving the affairs of a hero or heroine, or both, and their attitudes toward others. The term *romance* is generally associated with the adventurous or chivalrous.

GRADE IV

- A The Black Bowl, (3-6), 231.
- B THE BLUE SWORDSMAN, (3-6), 127.
- B The Fairy Shoemaker, (3-6), 155.
- C THE BLUE PARROT AND OTHER STORIES, (3-6), 184.
- C THE CHILDREN'S FAIRY LAND, (2-5), 164.
- C THE ELF MAIDEN AND OTHER STORIES, (3-6), 184.
- C The Faithful Friends, (2-5), 327.
- C FILLMORE FOLK TALES, (3-7), 173.

- C THE GOLDEN MERMAID AND OTHER STORIES, (3-6), 184.
- C The House in the Lake, (3-5), 256.
- C THE INVISIBLE PRINCE AND OTHER STORIES, (3-6), 184.
- C THE KING OF THE WATERFALLS AND OTHER STORIES, (3-6), 184.
- C The Lamp from Fairy Land, (4-6), 160.
- C LITTLE KING LOC AND OTHER STORIES, (3-6), 184.
- C The Little White Cat, (3-5), 256.
- C THE MAGIC BOOK AND OTHER STORIES, (3-6), 184.
- C THE MARVELLOUS MUSICIAN AND OTHER STORIES, (3-6), 184.
- C THE SATIN SURGEON, (3-6), 184.
- C THE SNAKE PRINCE AND OTHER STORIES, (3-6), 184.
- C TALES OF FOLK AND FAIRIES, (2-7), 195.
- C TALES OF WONDER AND MAGIC, (3-7), 197.
- D East o' the Sun and West o' the Moon, (2-5), 108.
- D Hind of the Forest, (3-6), 109.
- D Punch and Robinetta, (3-6), 155.
- D Urashima, (3-6), 231.
- D Yvon and Finette, (3-6), 254.

GRADE V

- ** HONEY-BEE, (3-8), 207.
- A GREEN WILLOW, (4-8), 231.
- B THE BOOK OF ELVES AND FAIRIES, (2-7), 245.
- B The Enchanted Cave, (4-7), 256.
- B THE FAIRY SPINNING WHEEL, (3-7), 248.
- B THE GOLDEN SPEARS AND OTHER FAIRY TALES, (3-6), 256.
- B The Tapestry Prince, (4-6), 155.
- B TALES OF ROMANCE, (4-6), 268.
- B The Weaver's Lass, (3-6), 326.
- C BLUE FAIRY BOOK, (4-7), 294.
- C BROWN FAIRY BOOK, (4-7), 294.
- C THE CHILDREN'S FAIRYLAND, (2-5), 164.
- C CRIMSON FAIRY BOOK, (4-7), 294.

- C GREEN FAIRY BOOK, (4-7), 294.
- C GREY FAIRY BOOK, (4-7), 294.
- C The Huntsman's Son, (4-6), 256.
- C The Heart of Princess Joan, (4-7), 201.
- C LILAC FAIRY BOOK, (4-7), 294.
- C The Night of Colored Lanterns, (4-6), 163.
- C OLIVE FAIRY BOOK, (4-7), 294.
- C PINK FAIRY BOOK, (4-7), 294.
- C Proper and Right, (4-6), 160.
- C RED FAIRY BOOK, (4-7), 294.
- C The Story of Sigurd, (4-7), 113.
- C THE TWELVE DANCING PRINCESSES AND OTHER FAIRY TALES,
(4-6), 314.
- C VIOLET FAIRY BOOK, (4-7), 294.
- C YELLOW FAIRY BOOK, (4-7), 294.
- D The Blue Bird, (4-7), 109.
- D Carasoy, (4-6), 297.
- D East o' the Sun and West o' the Moon, (3-6), 106.
- D The Golden Mermaid, (4-6), 287.
- D Graciosa and Percinet, (4-7), 109.
- D Rosebloom and Thornbloom, (4-6), 191.
- D The Yellow Dwarf, (4-7), 109.

GRADE VI

- * The Three Powers, (5-9), 323.
- * BOY APPRENTICED TO AN ENCHANTER, (5-12), 317.
- * A DOORWAY IN FAIRYLAND, (4-10), 319.
- A Apples of Glory, (4-9), 323.
- A The Bound Princess, (5-8), 319.
- A D'AULNOY'S FAIRY TALES, (5-10), 332.
- A Everything for Nothing, (4-9), 323.
- A The Gifted Lad, (5-9), 327.
- A THE KING OF IRELAND'S SON, (5-8), 336.
- A The Sleeping Beauty, (3-7), 350.

- B The Accommodating Circumstance, (5-8), 325.
- B MOONSHINE AND CLOVER, (4-7), 346.
- B Perlino, (5-9), 369.
- B The Prince That Married a Nixie, (4-7), 326.
- B THE SLEEPING BEAUTY AND OTHER FAIRY TALES, (4-8), 350.
- B SOLARIO THE TAILOR, (5-8), 351.
- B STORIES FROM THE ARABIAN NIGHTS, (5-8), 352.
- B The Wishing Pot, (5-9), 319.
- C THE ARABIAN NIGHTS, (5-8), 356.
- C The Blue Moon, (5-8), 319.
- C The Light Princess, (5-9), 297.
- C The Philopena, (5-8), 325.
- C A Sleeping Beauty, (5-9), 248.
- C White Hands, (4-7), 326.
- C Wind an' Wave an' Wandherin' Flame, (5-9), 241.
- D The Bluebird, (5-8), 287.
- D The Rooted Lover, (5-8), 319.
- D The Wooing of the Maze, (5-9), 319.

GRADE VII

- A THE ARABIAN NIGHTS, (6-10), 366.
- A KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE, (6-8), 368.
- A Knoonie in the Sleeping Palace, (6-11), 319.
- A LABOULAYE'S FAIRY BOOK, (4-9), 369.
- A LAST FAIRY TALES, (4-9), 370.
- A MORE TALES FROM THE ARABIAN NIGHTS, (6-10), 371.
- A The Passionate Puppets, (6-10), 319.
- B HEROES OF THE DAWN, (5-8), 378.
- B THE HIGH DEEDS OF FINN, (6-10), 379.
- C King Bizarre, (5-8), 369.
- C The Moon Flower, (6-9), 319.
- C TALES OF THE ENCHANTED ISLANDS OF THE ATLANTIC, (5-9), 405.

- C Yvon and Finette, (5-9), 369.
- D The Three Citrons, (5-9), 369.
- D The White King, (5-9), 319.

GRADE VIII

- * THE ISLAND OF THE MIGHTY, (7-10), 408.
- A THE ARABIAN NIGHTS, (7-10), 416.
- A GAELIC FOLK TALES, (7-10), 418.
- A TALES FROM SHAKESPEARE, (7-10), 421.
- B THE BOOK OF ROMANCE, (7-10), 422.
- B WONDER STORIES FROM THE MABINOGION, (7-10), 427.
- C The Way of the Wind, (5-10), 319.
- C Deirdre, (7-11), 406.

GRADES IX-XII

- ** CUCHULAIN OF MUIRTHEMNE, XI (9-12), 432.
- * HUON OF BORDEAUX, X (8-12), 437.
- * IRISH FAIRY TALES, X (8-12), 438.
- * KNIGHTLY LEGENDS OF WALES, X (9-12), 439.
- * LEGENDS OF THE MIDDLE AGES, X (9-12), 441.
- * THE MABINOGION, XII (10-12), 442.

SELF

Stories which present such attitudes as self-respect, independence, sincerity, and modesty as characteristics of a well-developed and socialized individual.

GRADE I

- B POPPY SEED CAKES (alertness), (K-2), 17.

GRADE II

- B The Camel and the Pig (contentment with one's lot), (1-3), 36.
- B The Little Fir Tree (contentment with one's lot), (K-3), 464.

- C The Little Pine Tree Who Wished for New Leaves (contentment with one's lot), (K-3), 30.
- D The Little Fir Tree (contentment with one's lot), (1-3), 29.
- D The Pine Tree (contentment with one's lot), 37.
- D Story of the Little Mouse (contentment with one's lot), (K-3), 37.

GRADE III

- A Emperor's New Clothes (sincerity, courage), (2-4), 72.
- B Boots and His Brothers (alertness, intelligence), (2-4), 108, 283.
- B The Fisherman and His Wife (contentment with one's lot), (1-4), 52.
- B The Housemouse and the Fieldmouse (contentment with one's lot), (2-5), 187.
- B Peter and Paul and Espen, The Cinder Lad (alertness, intelligence), (2-4), 105.
- B The Tired Trolley Car (contentment with one's lot), (1-4), 90.
- C Boots and His Brothers (alertness, intelligence), (1-4), 86.
- C THE GOLDEN GOBLET (sincerity), (1-4), 73.
- C Little Billy Tick (honesty, independence), (2-5), 90.
- D The Little Rabbit Who Wanted Red Wings (contentment with one's lot), (2-4), 238.
- D The Sugar Temple (honor, courage, responsibility), (K-4), 104.

GRADE IV

- * Adyevich (humility), (3-6), 43.
- * Cinderella (gentleness, modesty), (2-6), 106.
- * The Fisherman and His Wife (contentment with one's lot), (3-7), 115 x, 122.
- A GOCKEL, HINKEL AND GACKELEIA (contentment with one's lot), (2-5), 114.
- A KING PENGUIN (integrity, honor), (3-6), 117.
- A THE MAGIC FISHBONE (self-reliance, modesty), (2-5), 119.
- A MEMOIRS OF A LONDON DOLL (adaptability), (2-5), 120.

- A Peter and the Witch of the Wood (courage, honor), (3-7), 104.
- A Pinocchio (self-control), (3-6), 238.
- A PINOCCHIO IN AFRICA (common sense), (3-5), 121.
- A RUMPTY-DUDGET'S TOWER (modesty, unselfishness), (1-5), 124.
- A The Town Mouse and the Country Mouse (contentment with one's lot), (2-5), 251.
- B DAVY AND THE GOBLIN (alertness), (3-6), 135.
- B Fate of the Diddypawn (self-reliance, contentment with one's lot), (2-5), 148.
- B The Fir Tree (contentment with one's lot), (1-4), 111.
- B The Fir Tree (contentment with one's lot), (3-5), 216, 249.
- B The Giant and the Herdboy (contentment with one's lot), (3-6), 107.
- B The Gold Ducat (honesty, modesty, sincerity), (3-6), 104.
- B I Wonder (alertness, intelligence), (2-5), 269.
- B Mountain of Gold (contentment with one's lot, sincerity), (3-5), 148.
- B The Plowman Who Found Content (self-reliance, contentment with one's lot), (2-5), 91.
- B Silence (self-control), (3-6), 254, 271.
- B The Town Mouse and the Fell Mouse (contentment with one's lot), (2-5), 313.
- C The Candles (contentment with one's lot), (3-5), 216.
- C The Clever Wife (alertness), (3-5), 63.
- C The Fairy Cow (contentment with one's lot), (3-5), 63.
- C The Golden Fish (contentment with one's lot), (3-6), 254, 271.
- C The Hedley Kow (contentment with one's lot), (3-5), 185.
- C How Gladheart Went to Court (simplicity, contentment with one's lot), (3-6), 191.
- C The Husband Who Was to Mind the House (contentment with one's lot), (3-6), 108, 283.
- C The Lamp from Fairyland (modesty, industry), (4-6), 160.
- C The Matsuyama Mirror (modesty, cheerfulness), (3-6), 259.

- C The Pedlar's Pack (honor), (2-5), 201.
- C Peronella (contentment with one's lot), (2-6), 110, 112.
- C The Snapping Turtle (self-control, prudence), (3-6), 43.
- C The Three Wishes (self-control), (2-5), 80, 112, 185.
- C The Two Frogs, (alertness, common-sense), (3-5), 238.
- C Wise Men of Gotham (alertness, common-sense), (3-7), 185.
- D The Darning Needle (modesty, self-appraisal, sincerity), (4-6), 96.
- D Mother Holle (modesty), (3-5), 176.
- D Prince Hyacinth (self-appraisal), (3-5), 106.
- D The Silver Shilling (honor), (3-5), 249.
- D Spindle, Shuttle, and Needle (modesty), (3-5), 113, 202.

GRADE V

- ** PRINCESS AND THE GOBLIN (courage, honor), (2-6), 209.
- * The Emperor's New Clothes (sincerity, courage), (4-7), 111.
- A Hans Hecklemann's Luck (contentment with one's lot), (4-7), 236.
- A KINGDOM OF THE WINDING ROAD (simplicity, sincerity), (3-7), 234.
- A PINOCCHIO, THE ADVENTURES OF A MARIONETTE (honesty, modesty), (3-6), 237.
- B The Apple of Contentment (contentment with one's lot), (3-6), 236.
- B The Enchanted Forest (modesty, sincerity), (4-7), 104.
- B The Fisherman and His Wife (contentment with one's lot), (3-7), 63, 105, 179, 287.
- B The Giant Who Became a Saint (humility), (4-7), 107.
- B The History of Ali Cogia (judgment, alertness), (4-7), 195.
- B The Proud King (self-appraisal, humility), (3-7), 128.
- B The Stone Cutter (contentment with one's lot), (3-7), 204.
- B The Story of Coquerico (modesty), (4-7), 369.
- B The Toy Princess (sincerity, cheerfulness, self-reliance), (4-7), 201, 466.

- B The Water of Life (sincerity, modesty), (4-8), 243.
- B The Weaver's Lass (simplicity), (3-6), 326.
- B THE WIND BOY (self-realization, self-reliance), (4-7), 274.
- B The Wish Ring (self-reliance, contentment with one's lot), (4-8), 171.
- C The Clever Companions (modesty), (4-7), 212.
- C The Dumb Princess (industry, modesty), (2-6), 326.
- C Fairy Gifts (contentment with one's lot), (4-7), 287.
- C How Oliver Fought for France and the Faith (honor), (4-3), 257.
- C Jewels, Silver, Pearls and Gold (sincerity), (4-6), 327.
- C Peter the Simple (simplicity, independence), (3-6), 191.
- C PINOCCHIO UNDER THE SEA (modesty), (4-6), 304.
- D The Beetle (modesty, contentment with one's lot), (4-7), 96, 249.
- D The Coming of the Prince (humility), (4-8), 238.
- D The Darning Needle (modesty, self-appraisal, sincerity), (4-7), 216, 249.
- D The Flax (contentment with one's lot), (4-6), 216, 249.
- D The Green Coat (modesty, sincerity), (3-6), 104.
- D James the Huntsman (modesty), (4-7), 246.
- D King Roughbeard (modesty), (4-6), 179.
- D The Prince with the Nose (self-appraisal), (4-6), 109, 252.
- D Rosebloom and Thornbloom (common sense), (4-6), 191.
- D Spindle, Shuttle, and Needle (modesty), (2-5), 176, 287.
- D The Story about a Darning Needle (self-appraisal, modesty, sincerity), (4-7), 316.
- D The Swineherd (sincerity), (4-7), 216, 316.
- D The Wonderful Tapestry (sincerity, cheerfulness), (4-7), 191.

GRADE VI

- * Beauty and the Beast (modesty, gentleness), (4-8), 350.
- * The Emperor's New Clothes (sincerity, courage), (5-9), 216.
- * THE GIRL WHO SAT BY THE ASHES (modesty, sincerity), (4-12), 321.

- * Robert of Sicily (humility), (5-9), 464.
- A The Bar of Gold (courage), (5-9), 254.
- A The Foolish Young Emperor (modesty, self-appraisal), (5-8), 327.
- A Saint Christopher (humility), (4-8), 254.
- A The Shepherd Pacha (independence), (5-9), 370.
- A What Ailed the King (self-reliance), (4-9), 323.
- B The Fairy Crawfish (contentment with one's lot), (5-9), 252, 370.
- B The Man Who Sought Wealth from God (humility), (5-9), 327.
- B The Monk and the Bird of Paradise (humility), (5-9), 254.
- B Prince Prigio (modesty, sincerity), (5-9), 347.
- B Sir Gawayne and the Green Knight (sincerity, honor), (5-9), 353.
- C The Charcoal Burner (self-reliance, sincerity), (4-8), 257.
- C The Star Child (humility), (5-8), 396.
- C The Twelve Months (modesty), (4-7), 369.

GRADE VII

- ** ROBIN HOOD (honor), (5-10), 361.
- * The Emperor's New Clothes (sincerity, courage), (4-9), 96, 316.
- * ROBIN HOOD (honor), (5-10), 363.
- * ROBIN HOOD (honor), (5-12), 364.
- * The Story of the Emperor's New Clothes (sincerity, courage), (5-9), 113.
- A The Passionate Puppets (simplicity), (6-10), 319.
- A TWILIGHT LAND (contentment with one's lot), (6-9), 374.
- B The Clocks of Rondaine (self-appraisal), (5-10), 325.
- B HEROES OF THE DAWN (honor), (5-8), 378.
- B Sir Gawain and the Green Knight (sincerity, honor), (6-9), 392.
- B STORIES OF ROBIN HOOD AND HIS MERRY OUTLAWS (honor), (6-10), 387.

- C The Fatal Wish (courage), (4-9), 248.
- C Zerbino, the Savage (sincerity, contentment with one's lot), (6-9), 370.

GRADE VIII

- C The Goblin and the Huckster (sincerity), (7-12), 216.

GRADE XI

- * WONDERFUL HISTORY OF PETER SCHLEMIHL (integrity, self-respect), (9-12), 445.

TRADITION

Stories supplying literary and racial history of value in building a cultural background for the child.

GRADE III

- B MYTHS OF THE RED CHILDREN (Am. Indian), (2-4), 62.
- C HERO FOLK OF ANCIENT BRITAIN (English), (K-5), 75.
- C INDIAN TALES FOR LITTLE FOLKS (Am. Indian), (K-4), 76.
- C LEGENDS OF NORSELAND (Scand.), (1-4), 78.
- C LEGENDS OF THE RED CHILDREN (Am. Indian), (2-4), 79.

GRADE IV

- A EAST O' THE SUN AND WEST O' THE MOON (Scand.), (1-5), 108.
- A Household Stories from the collection of the Brothers Grimm (German), (3-6), 115 x.
- A THE JATAKA TALES OF INDIA (Oriental), (1-6), 116.
- A POPULAR STORIES (German), (3-6), 122.
- B THE BOOK OF LEGENDS (Mediæval), (4-7), 128.
- B CHILD'S HANSEL AND GRETEL (Literary Trad.), (2-5), 131.
- B CHINESE FABLES AND FOLK STORIES (Oriental), (3-10), 132.
- B ENGLISH FAIRY TALES (English), (2-6), 137.
- B FOLK TALES FROM THE RUSSIAN (Slavic), (3-6), 139.
- B INDIAN LEGENDS (Am. Indian), (3-6), 141.

- B MANABOZHO (Am. Indian), (2-6), 145.
- B MORE JATAKA TALES (Oriental), (1-6), 147.
- B THE TORTOISE AND THE GEESE AND OTHER FABLES OF BIDPAI (Oriental), (3-7), 162.
- B WONDER TALES FROM CHINA SEAS (Oriental), (3-7), 163.
- C CZECHOSLOVAK FAIRY TALES (Slavic), (3-6), 168.
- C FAMOUS LEGENDS (Mediæval), (3-7), 172.
- C FILLMORE FOLK TALES (Slavic), (3-7), 173.
- C FRENCH FAIRY TALES (French), (3-6), 175.
- C GERMAN HOUSEHOLD TALES (German), (3-6), 176.
- C GREAT OPERA STORIES (Literary Trad.), (4-6), 177.
- C HAWAII, THE RAINBOW LAND (Polynesian), (3-6), 178.
- C HOUSEHOLD FAIRY TALES (German), (3-7), 179.
- C IN THE DAYS OF GIANTS (Scand.), (3-6), 181.
- C INDIAN HERO TALES (Am. Indian), (3-6), 182.
- C INDIAN LEGENDS RETOLD (Am. Indian), (3-6), 183.
- C MORE ENGLISH FAIRY TALES (English), (3-7), 185.
- C NORWEGIAN FAIRY TALES (Scand.), (3-7), 187.
- C OLD GREEK STORIES (Classic), (3-6), 188.
- C OLD INDIAN LEGENDS (Am. Indian), (3-5), 189.
- C OLD WORLD WONDER STORIES (English), (3-6), 190.
- C SHOEMAKER'S APRON (Slavic), (K-7), 193.
- C SILESIAN FOLK TALES (German), (3-7), 194.
- C TAYTAY'S MEMORIES (Am. Indian), (3-7), 198.
- C TAYTAY'S TALES (Am. Indian), (3-7), 199.
- C WONDER TALES FROM WINDMILL LAND (German), (3-6), 200.
- D POPULAR FAIRY TALES (German), (2-7), 202.

GRADE V

- * SOME MERRY ADVENTURES OF ROBIN HOOD (English), (4-7), 219.
- * TALES OF TROY AND GREECE (Classic), (4-9), 220.
- * A WONDER BOOK AND TANGLEWOOD TALES (Classic), (4-8), 223.

- A CHILDREN'S MUNCHAUSEN (Literary Trad.), (4-8), 226.
- A GREEN WILLOW (Oriental), (4-8), 231.
- A GULLIVER'S TRAVELS (Literary Trad.), (5-10), 232.
- A GULLIVER'S TRAVELS INTO LILLIPUT AND BROBDINGNAG (Literary Trad.), (4-8), 233.
- A VIKING TALES (Scand.), (4-8), 242.
- B BLACKFEET INDIAN STORIES (Am. Indian), (3-9), 244.
- B DANISH FAIRY TALES (Scand.), (4-7), 246.
- B FAIRY TALES FROM THE FAR NORTH (Scand.), (3-8), 251.
- B FAVORITE GREEK MYTHS (Classic), (4-7), 253.
- B THE GOLDEN SPEARS AND OTHER FAIRY TALES (Celtic), (3-6), 256.
- B HEROIC LEGENDS (Mediæval), (4-8), 257.
- B INDIAN LEGENDS (Am. Indian), (3-7), 258.
- B MYTHS AND LEGENDS OF THE MISSISSIPPI VALLEY AND GREAT LAKES (Am. Indian), (4-8), 260.
- B NICHOLAS, A MANHATTAN CHRISTMAS STORY (American), (3-6), 261.
- B OUT OF THE NORTHLAND (Scand.), (4-7), 262.
- B ROBIN HOOD: HIS BOOK (English), (4-8), 264.
- B RUSSIAN GRANDMOTHER'S WONDER TALES (Slavic), (4-7), 265.
- B RUSSIAN WONDER TALES (Slavic), (4-6), 266.
- B SKUNNY WUNDY AND OTHER INDIAN TALES (Am. Indian), (3-7), 267.
- B TALES OF ROMANCE (Mediæval), (4-6), 268.
- B WIGWAM EVENINGS (Am. Indian), (4-8), 273.
- C THE BASKET WOMAN (Am. Indian), (3-7), 276.
- C CANADIAN WONDER TALES (Am. Indian), (4-8), 277.
- C CELTIC FAIRY TALES (Celtic), (3-8), 278.
- C EAST O' THE SUN AND WEST O' THE MOON (Scand.), (3-7), 283.
- C FOLK TALES OF FLANDERS (German), (3-8), 284.
- C GODS AND HEROES (Classic), (3-7), 285.
- C INDIAN FOLK TALES (Am. Indian), (4-6), 288.
- C INDIAN OLD MAN STORIES (Am. Indian), (3-7), 289.

- C INDIAN WHY STORIES (Am. Indian), (3-7), 290.
- C JAPANESE FAIRY TALES (Oriental), (3-7), 291.
- C KAROC INDIAN STORIES (Am. Indian), (4-6), 292.
- C KING ARTHUR AND HIS KNIGHTS (Mediæval), (4-7), 293.
- C LEGENDARY HEROES OF IRELAND (Celtic), (4-9), 296.
- C MIGHTY MIKKO (Slavic), (3-6), 300.
- C OLD BALLADS IN PROSE (Literary Trad.), (3-6), 301.
- C OLD NORSE STORIES (Scand.), (4-8), 302.
- C ROBIN HOOD AND HIS MERRY MEN (English), (4-7), 305.
- C ROCKY MOUNTAIN TIPI TALES (Am. Indian), (4-7), 306.
- C SIEGFRIED (German), (4-7), 308.
- C STORIES OF CLASSIC MYTHS RETOLD FROM ST. NICHOLAS (Classic), (4-8), 311.
- C STORIES OF GREAT ADVENTURES (Mediæval), (4-6), 312.
- C TALES FROM THE FJELD (Scand.), (3-7), 313.
- C WIGWAM STORIES (Am. Indian), (4-8), 315.

GRADE VI

- * THE WONDER SMITH AND HIS SONS (Celtic), (5-9), 330.
- A HERAKLES, THE HERO OF THEBES (Classic), (4-7), 334.
- A THE ILIAD FOR BOYS AND GIRLS (Classic), (5-9), 335.
- A NORSE STORIES (Scand.), (5-10), 337.
- A THE ODYSSEY FOR BOYS AND GIRLS (Classic), (5-9), 338.
- A PAGE, ESQUIRE, AND KNIGHT (Mediæval), (4-9), 339.
- A SKAZKI, TALES AND LEGENDS OF OLD RUSSIA (Slavic), (5-9), 341.
- A THE SEVEN CITIES OF CIBOLA (Am. Indian), (5-8), 340.
- A STORIES OF KING ARTHUR AND THE ROUND TABLE (Mediæval), (4-8), 342.
- A STORIES OF NORSE HEROES (Scand.), (4-8), 343.
- B THE HEROES OF GREEK FAIRY TALES (Classic), (5-8), 345.
- B NAVAHO TALES (Am. Indian), (4-8), 348.
- B STORIES FROM THE ARABIAN NIGHTS (Oriental), (5-8), 352.
- B TALES OF EARLY ENGLAND (English), (4-8), 353.

- B TOTEM TALES (Am. Indian), (4-12), 354.
- C THE ARABIAN NIGHTS (Oriental), (5-8), 356.
- C OLD GREEK FOLK STORIES (Classic), (5-9), 357.
- C OLD MAN COYOTE (Am. Indian), (4-6), 358.
- C WONDER TALES OF ANCIENT WALES (Celtic), (5-9), 360.

GRADE VII

- ** ROBIN HOOD (English), (5-10), 361.
- * ROBIN HOOD (English), (5-10), 363.
- * ROBIN HOOD (English), (5-12), 364.
- A ADVENTURES OF ULYSSES (Classic), (6-9), 365.
- A ARABIAN NIGHTS (Oriental), (6-10), 366.
- A KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE (Mediæval), (6-8), 368.
- A MORE TALES FROM THE ARABIAN NIGHTS (Oriental), (6-10), 371.
- A STORIES OF OLD GREECE AND ROME (Classic), (6-9), 373.
- A THE WIZARD OF THE NORTH (Scand.), (6-10), 375.
- B THE GOLDEN FLEECE (Classic), (6-10), 377.
- B HEROES OF THE DAWN (Celtic), (5-8), 378.
- B HIGH DEEDS OF FINN (Celtic), (6-10), 379.
- B OLD ENGLISH FAIRY TALES (English), (5-10), 380.
- B PUEBLO INDIAN FOLK STORIES (Am. Indian), (5-10), 381.
- B THE SAMPO (Slavic), (6-10), 382.
- B SIEGFRIED AND BEOWULF (German and English), (6-10), 383.
- B STORIES OF PERSIAN HEROES (Oriental), (5-9), 384.
- B STORIES OF THE KING (Mediæval), (5-9), 385.
- B STORIES OF ROBIN HOOD AND HIS MERRY OUTLAWS (English), (6-10), 387.
- B STORY OF KING ARTHUR (Mediæval), (6-9), 386.
- B STORY OF ROLAND (Latin), (5-10), 388.
- B STORY OF SIEGFRIED (Scand.), (5-9), 389.
- B STORY OF THE GOLDEN AGE (Classic), (6-10), 390.
- B STORY OF THE ODYSSEY (Classic), (5-9), 391.

- B TALES OF TRUE KNIGHTS (Mediæval), (6-10), 392.
- C FAIRY LEGENDS OF IRELAND (Celtic), (5-10), 394.
- C GREEK LEGENDS (Classic), (6-10), 395.
- C ORPHEUS WITH HIS LUTE (Classic), (5-10), 397.
- C PAUL BUNYAN AND HIS GREAT BLUE OX (American), (6-10), 398.
- C STORIES FROM CHAUCER (Literary Trad.), (5-9), 399.
- C STORIES FROM THE RABBIS (Oriental), (6-9), 400.
- C THE STORY OF ÆNEAS (Classic), (5-9), 401.
- C THE STORY OF TROY (Classic), (5-9), 402.
- C THE STORY OF ULYSSES (Classic), (5-9), 403.
- C TALES FROM SILVER LANDS (Am. Indian), (6-10), 404.

GRADE VIII

- ** THE CHILDREN OF ODIN (Scand.), (6-12), 407.
- * ISLAND OF THE MIGHTY (Celtic), (7-10), 408.
- * KING ARTHUR AND HIS KNIGHTS (Mediæval), (5-10), 409.
- * THE STORY OF KING ARTHUR AND HIS KNIGHTS (Mediæval), (7-10), 412.
- * THE STORY OF THE CHAMPIONS OF THE ROUND TABLE (Mediæval), (7-10), 413.
- * THE STORY OF SIR LAUNCELOT AND HIS COMPANIONS (Mediæval), (7-10), 414.
- * THE STORY OF THE GRAIL AND THE PASSING OF ARTHUR (Mediæval), (7-10), 415.
- A THE ARABIAN NIGHTS (Oriental), (7-10), 416.
- A CUCHULAIN, THE HOUND OF ULSTER (Celtic), (7-10), 417.
- A GAELIC FOLK TALES (Celtic), (7-10), 418.
- A THE STORY OF THE CANTERBURY PILGRIMS (Literary Trad.), (7-10), 419.
- A TALES FROM MUNCHAUSEN (Literary Trad.), (7-10), 420.
- A TALES FROM SHAKESPEARE (Literary Trad.), (7-10), 421.
- B THE BOOK OF ROMANCE (Mediæval), (7-10), 422.

- B MYTHS AND LEGENDS OF BRITISH NORTH AMERICA (Am. Indian), (7-12), 423.
- B MYTHS AND LEGENDS OF OUR OWN LAND (American), (4-12), 424.
- B STORIES FROM WAGNER (Literary Trad.), (6-12), 425.
- B STORY OF THE ÆNEID (Classic), (6-9), 426.
- B WONDER STORIES FROM THE MABINOGION (Celtic), (7-10), 427.
- C CELTIC STORIES (Celtic), (7-12), 429.

GRADES IX-XII

- ** ADVENTURES OF ODYSSEUS AND THE TALE OF TROY (Classic), IX (7-12), 431.
- ** CUCHULAIN OF MUIRTHEMNE (Celtic), XI (9-12), 432.
- ** THE ODYSSEY OF HOMER (Classic), XII (10-adult), 433, 434.
- * BOY'S KING ARTHUR (Mediæval), X (9-12), 435.
- * A HUNDRED FABLES OF ÆSOP (Literary Trad.), X (6-12), 436.
- * HUON OF BORDEAUX (Mediæval), X (8-12), 437.
- * IRISH FAIRY TALES (Celtic), X (8-12), 438.
- * KNIGHTLY LEGENDS OF WALES (Celtic), X (9-12), 439.
- * LEGENDS OF KING ARTHUR AND HIS KNIGHTS (Mediæval), IX (8-12), 440.
- * LEGENDS OF THE MIDDLE AGES (Mediæval), X (9-12), 441.
- * THE MABINOGION (Celtic), XII (10-12), 442.
- * ROMANCE OF KING ARTHUR (Mediæval), IX (8-12), 443.
- * WONDER BOOK OF OLD ROMANCE (Mediæval), X (7-12), 444.
- * WONDERFUL HISTORY OF PETER SCHLEMIHL (Literary Trad.), XI (9-12), 445.
- A BLACKFOOT LODGE TALES (Am. Indian), X (8-12), 446.
- A HERO MYTHS AND LEGENDS OF THE BRITISH RACE (Mediæval and English), IX (8-12), 447.
- A OLD CELTIC ROMANCES (Celtic), XI (10-12), 448.
- A PAWNEE HERO STORIES (Am. Indian), X (8-12), 449.
- A STORIES OF THE VIKINGS (Scand.), IX (6-10), 450.
- B AT THE GATEWAYS OF THE DAY (Polynesian), XI (10-12), 452.

- B GOLD'S GLOOM (Oriental), X (9-12), 453.
- B HAWAIIAN LEGENDS OF VOLCANOES (Polynesian), XI (10-12), 454.
- B IRISH FAIRY AND FOLK TALES (Celtic), X (9-12), 455.
- B THE IRISH FAIRY BOOK (Celtic), X (7-12), 456.
- B MÆDIEVAL ROMANCE (Mædiæval), IX (9-12), 457.
- B WONDER TALES FROM WAGNER (Literary Trad.), IX (7-12), 458.
- C FOLK TALES OF BREFFNY (Celtic), XI (10-12), 459.
- C LEGENDS OF ANCIENT EGYPT (Oriental), IX (7-12), 460.
- C NORSE TALES (Scand.), X (8-12), 461.
- C PAUL BUNYAN (American), X (8-12), 462.
- C WONDER TALES OF THE ANCIENT WORLD (Oriental), IX (8-11), 463.

VALUES

Stories showing the relative importance of certain qualities or objects and thus requiring the exercise of discrimination.

GRADE II

- B The Camel and the Pig (discrimination), (1-3), 36.
- D Story of the Little Mouse (discrimination), (K-3), 37.

GRADE III

- A ÆSOP FOR CHILDREN (discrimination), (1-4), 40.
- A The Emperor's New Clothes (discrimination), (2-4), 72.
- A FABLES FROM AFAR (discrimination), (2-6), 42.
- B The Housemouse and the Fieldmouse (discrimination), (2-5), 187.
- D How the Queen of the Sky Gave Gifts to Men (discrimination), (2-4), 91.
- D King Midas' Ears (discrimination), (2-4), 91.
- D The Little Black One (discrimination), (2-4), 91.

GRADE IV

- ** Cap o' Rushes (discrimination), (3-6), 212.
- * AN ARGOSY OF FABLES (discrimination), (3-8), 97.
- * THE FABLES OF ÆSOP (discrimination), (2-5), 98.
- A THE JATAKA TALES OF INDIA (discrimination), (1-6), 116.
- A The Prince of Engalien (discrimination), (3-6), 104.
- A The Townmouse and the Countrymouse (discrimination), (2-5), 251.
- B CHILDREN'S BLUE BIRD (discrimination), (2-6), 130.
- B Christmas Cuckoo (discrimination), (3-6), 99, 241.
- B The Golden Touch (discrimination), (3-5), 466.
- B The Little Brown Hen (discrimination), (3-6), 191.
- B MORE JATAKA TALES (discrimination), (1-6), 147.
- B The Mountain of Gold (discrimination), (3-5), 148.
- B The Sunshine Tree (discrimination), (3-6), 104.
- B The Town Mouse and the Fell Mouse (discrimination), (2-5), 313.
- C How Gladheart Went to Court (discrimination), (3-6), 191.
- C The Lamp from Fairy Land (discrimination), (4-6), 160.
- C The Nightingale (discrimination, appreciation), (4-6), 464.
- C Peronella (discrimination), (2-5), 110, 112.
- C A Thing to Be Explained (discrimination), (3-6), 150.
- C The Two Daisies (discrimination), (3-7), 248.
- C The Wise Men of Gotham (discrimination), (3-7), 185.
- D Arndt's Night Underground (discrimination), (3-5), 269.
- D Prince Hyacinth (discrimination), (3-5), 106.
- D The Silver Shilling (discrimination), (3-5), 249.
- D The Two Brothers (discernment), (3-6), 254, 271.

GRADE V

- ** HONEY-BEE (discrimination), (3-8), 207.
- ** THE KING OF THE GOLDEN RIVER (discrimination), (4-8), 208.
- * The Emperor's New Clothes (discrimination), (4-7), 111.

- * The Emperor's Nightingale (discrimination, appreciation), (4-8), 269.
- * The Nightingale (discrimination, appreciation), (4-7), 96.
- * The Golden Touch (discrimination), (3-6), 223.
- * He Who Asks Little Receives Much (perception), (4-8), 212.
- A The Golden Touch (discrimination), (3-6), 223.
- A Hans Hecklemann's Luck (discrimination), (4-7), 236.
- B The Enchanted Forest (discrimination), (4-7), 104.
- B The Food That Belonged to All (perception), (3-6), 212.
- B Lazy Taro (perception), (3-6), 212.
- B The Stone Cutter (discrimination), (3-7), 204.
- B THE TALKING BEASTS (discrimination), (K-9), 270.
- B THE Toy Princess (discrimination), (4-7), 201.
- B The Story of Merrymind (discrimination), (4-6), 99.
- B THE TALKING BEASTS (discrimination), (K-9), 270.
- B The Wish Ring (discrimination), (4-8), 171.
- C Fairy Gifts (discrimination), (4-7), 287.
- C The King's Sceptre (discrimination), (4-6), 160.
- C THE OLD TOBACCO SHOP (discrimination), (4-7), 303.
- C Peter the Simple (discrimination), (3-6), 191.
- C Riquet with the Tuft (discrimination), (4-7), 109, 111, 112, 196.
- C Tom Cobble (discrimination), (3-7), 149.
- D The Beetle (discrimination), (4-7), 96, 249.
- D The Prince with the Nose (discrimination), (4-6), 109, 252.
- D The Rat Catcher's Daughter (discrimination), (4-7), 319.
- D The Snow Queen (discrimination), (4-6), 112.
- D The Stone Cutter (discrimination), (3-7), 204.
- D The Swineherd (discrimination), (4-7), 216, 316.
- D The Two Poor Seamstresses (discrimination), (4-6), 155.

GRADE VI

- * The Emperor's New Clothes (discrimination), (5-9), 216.
- * The Nightingale (discrimination, appreciation), (5-9), 216, 249, 316.

- A The Chess Players (perception), (4-8), 212.
- A Everything for Nothing ((discrimination), (4-9), 323.
- A The Feast of Shiraz (discrimination), (5-9), 327.
- A Fitna and the Cow (perception), (4-8), 212.
- A The Foolish Young Emperor (discrimination), (5-8), 327.
- A The Griffin and the Minor Canon (discrimination), (5-9), 325.
- A How Opportunity Came (discrimination), (5-8), 212.
- A The Princess Who Had One Accomplishment (discrimination), (3-8), 326.
- A What Ailed the King (discrimination), (4-9), 323.
- B Beaumains the Knight of the Kitchen (discernment), (5-8), 257.
- B The Birds Who Befriended a King (discrimination), (4-8), 212.
- B The Eloquent Peasant (perception), (5-9), 327.
- B The Master of Magic (discrimination), (4-7), 323.
- B Why the Chimes Rang (discrimination), (4-7), 238.
- C The Bargain Shop (discrimination), (4-10), 138.
- C The Bishop's Valentine (discernment), (5-8), 204.
- C Fortune's Overshoes (discrimination), (5-8), 96.
- C The Goloshes of Fortune (discrimination), (5-8), 216, 249.
- D The Wooing of the Maze (discrimination), (5-9), 319.

GRADE VII

- * The Emperor's New Clothes (discrimination), (4-9), 96, 316.
- * The Story of the Emperor's New Clothes (discrimination), (5-9), 113.
- * ARMFIELD'S ANIMAL BOOK (discrimination), (5-10), 362.
- A THE FAT OF THE CAT (discrimination), (5-10), 367.
- A The Passionate Puppets (perception), (6-10), 319.
- B The Clocks of Rondaine (discrimination), (5-10), 325.
- C BILLY BARNICOAT (discrimination), (5-8), 393.
- C The Selfish Giant (discernment), (6-9), 204, 238, 396.
- D The White King (discrimination), (5-9), 319.

GRADES VIII-XII

- * A HUNDRED FABLES OF ÆSOP (discrimination), X (6-12), 436.
- A THE WONDERFUL HISTORY OF PETER SCHLEMIHL (discrimination), XI (9-12), 445.
- A THE TREASURE OF THE ISLE OF MIST (discernment), IX (8-12), 451.
- B GOLD'S GLOOM (discrimination), X (9-12), 453.
- C The Goblin and the Huckster (discrimination, appreciation), VIII (7-12), 216.

WORK

Stories which emphasize the importance of the intelligent performance of definite tasks.

GRADE I

- B THE COCK, THE MOUSE, AND THE LITTLE RED HEN (industry, cheerfulness), (K-2), 11.
- B THE POPPY SEED CAKES (dependability), (K-2), 17.
- C The Little Red Hen and the Grain of Wheat (industry, cheerfulness), (K-2), 18.

GRADE II

- * THE TAILOR OF GLOUCESTER (responsibility), (K-5), 1.
- A ANT VENTURES (industry, responsibility), (K-3), 3.
- B The Cock, the Mouse, and the Little Red Hen (industry, cheerfulness), (K-4), 105.
- B The Little Red Hen and the Wheat (cheerfulness, industry), (K-3), 63.
- C The Alarm Clock That Was Alive (alertness, industry), (K-3), 30.
- D The Little Red Hen (industry, cheerfulness), (K-3), 30.
- D The Lost Spindle (industry, cheerfulness), (1-3), 29.

GRADE III

- A ADVENTURES OF A BROWNIE (neatness, cheerfulness, industry), (2-5), 39.
- A STRANGE STORY OF MR. DOG AND MR. BEAR (industry, coöperation), (1-4), 44.
- B The Elves (industry), (2-5), 105.
- B The Elves and the Shoemaker (industry), (2-4), 111.
- C The Brownie of Blednock (cheerfulness), (1-5), 80, 204.
- C Dust Under the Rug (conscientiousness), (2-5), 204.
- C The Elves and the Shoemaker (industry), (1-4), 86.
- C Grumbling Peter (contentment), (1-4), 33.
- C Little Sister Kindness and the Loving Stitches (industry, contentment), (1-4), 91.
- C The Story of Li'l' Hannibal (cheerfulness, industry), (K-4), 80, 204.
- D How the Queen of the Sky Gave Gifts to Men (industry, thrift), (2-4), 91.
- D The Hut in the Wood (industry, cheerfulness), (1-5), 176.
- D The Little Black One (industry, cheerfulness), (2-4), 91.
- D Mother Frost (industry), (1-4), 74.

GRADE IV

- ** Cap o' Rushes (contentment, industry, independence), (3-6), 212.
- * The Brownie in the House (industry, cheerfulness), (2-6), 326.
- A The Black Bowl (industry), (3-6), 231.
- A The Elves (industry), (2-5), 115 x.
- A The Elves and the Shoemaker (industry), (K-5), 112, 122.
- A How the Camel Got His Hump (industry, cheerfulness, coöperation), (3-8), 100.
- A Peter and the Witch of the Wood (industry, contentment), (3-7), 104.
- A Pinocchio (responsibility), (3-6), 238.
- B Christmas Cuckoo (industry), (3-6), 99, 241.

- B The Elves and the Shoemaker (industry), (K-5), 125.
- B Fate of the Diddypawn (initiative, zeal), (2-5), 148.
- B The Giant's Pot (thoroughness, cheerfulness), (3-5), 107.
- B The Gold Ducat (industry, persistence), (3-6), 104.
- B The Industrious Manikins (industry), (2-5), 179.
- B Lazy Lena (industry, contentment), (3-5), 104.
- B The Little Brown Hen (industry), (3-6), 191.
- B Mountain of Gold (industry), (3-5), 148.
- B The Plowman Who Found Content (thrift, industry), (2-5), 91.
- B Silence (concentration, industry), (3-6), 254.
- C The Elves and the Shoemaker (industry), (2-5), 63.
- C The Giant's Pot (thoroughness, cheerfulness), (3-5), 107.
- C The Wooden Bowl (industry), (3-6), 259.
- D King Grisly Beard (responsibility, skill), (3-5), 122.
- D The Mill and the Water Nymphs (cheerfulness, industry), (3-6), 104.
- D Mother Hulda (industry, cheerfulness), (3-5), 112.
- D Mother Holle (industry, cheerfulness), (3-5), 122, 176.
- D Spindle, Shuttle, and Needle (industry), (3-5), 113, 202.

GRADE V

- ** AT THE BACK OF THE NORTH WIND (responsibility), (3-8), 206.
- * The Cattle That Came (industry, contentment), (4-8), 212.
- A Hans Hecklemann's Luck (thrift), (4-7), 236.
- A PINOCCHIO, THE ADVENTURES OF A MARIONETTE (industry, responsibility), (3-6), 237.
- A The Princess Who Lived in a Kailyard (industry, thrift), (3-7), 212.
- A The Singing Bell (sincerity, skill), (4-7), 104.
- B Lazy Taro (industry), (3-6), 212.
- B The Little Cabin Boy (industry, contentment), (3-7), 212.
- B The Weaver's Lass (industry), (3-6), 326.
- B The Wish Ring (industry, thrift), (4-8), 171.

- C The Clever Companions (purposefulness, coöperation, industry), (4-7), 212.
- C Grizzled Peter (contentment), (4-7), 370.
- C The Singing Water (skill, enthusiasm), (4-6), 160.
- C SONNY BUNNY RABBIT AND HIS FRIENDS (industry), (3-6), 310.
- C A Spanish Tale Told in the Spanish Way (industry, contentment), (4-7), 171.
- D The Green Coat (industry, responsibility), (3-6), 104.
- D King Roughbeard (responsibility, skill), (4-6), 179.
- D A Slice of Tongue (industry, responsibility), (4-7), 254.
- D Spindle, Shuttle and Needle (industry), (2-5), 176, 287.
- D The Ten Little Dwarfs (industry, cheerfulness), (4-8), 171.

GRADE VI

- * THE PRINCE AND HIS ANTS (industry, responsibility, skill), (5-9), 324.
- * WHITE PATCH (industry, responsibility, skill), (5-9), 329.
- A The Bar of Gold (cheerfulness, industry), (5-9), 254.
- A The Chess Players (skill, independence, vision), (4-8), 212.
- A THE FORGE IN THE FOREST (industry, respect), (5-9), 333.
- A The Princess Who Had One Accomplishment (skill, respect), (3-8), 326.
- A The Shepherd Pacha (respect, enthusiasm), (5-9), 370.
- A What Ailed the King (appreciation), (4-9), 323.
- A The Worker in Sandalwood (idealism), (4-9), 204.
- B Scarface (persistence), (4-8), 258.
- B The Seven Sheepfolds (contentment, industry), (4-8), 212.

GRADE VIII

- B The Ship That Found Herself (zeal), (6-9), 430.

PART IV
APPENDIXES

APPENDIX I

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APPENDIX II

LIST OF PUBLISHERS

The Institute of Character Research, in one of its divisions, is a workshop for estimating the worth of literature and for the determination of its uses. Its efforts have been much facilitated by having constantly at hand all books that give promise of inclusion in the Guide. It is a commentary on the spirit of coöperation prevalent at the present time that publishers almost without exception have supplied such books as were needed for examination. There follows a list of those houses that have given their support in the preparation of this first unit of the Guide. Others have furnished materials that will appear in later volumes.

Abingdon Press, 150 Fifth Ave., New York, N. Y.
Acorn Press, 110 N. 9th St., Philadelphia, Pa.
Henry Altemus Co., 1326 Vine St., Philadelphia, Pa.
American Book Co., Lexington Ave. and 26th St., New York, N. Y.
D. Appleton & Co., 29-35 W. 32nd St., New York, N. Y.
Richard G. Badger, 100 Charles St., Boston, Mass.
Baker & Taylor Co., 55 Fifth Ave., New York, N. Y.
C. W. Bardeen, 317 E. Washington St., Syracuse, N. Y.
Beacon Press, 16 Beacon St., Boston, Mass.
Beckley-Cardy Co., 17-20 E. 23rd St., Chicago, Ill.
Bloch Publishing Co., 31 W. 31st St., New York, N. Y.
Bobbs-Merrill Co., University Square, Indianapolis, Ind.
Albert and Charles Boni, 66 Fifth Ave., New York, N. Y. (Have
acquired the publications of Thomas Seltzer, Inc.)
Boni & Liveright, 61 W. 48th St., New York, N. Y.
Milton Bradley Co., 49 Willow St., Springfield, Mass.

Brentano's, Fifth Ave. and 27th St., New York, N. Y.
A. L. Burt Co., 114-120 E. 23rd St., New York, N. Y.
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PART V
INDEXES

ATTITUDES INDEX

Numbers appearing in this index refer to the corresponding titles in the Book List, pp. 43-206. Boldface type indicates books, otherwise the reference is to selections.

ADAPTABILITY — *See also* Adjustment, Resourcefulness.
Self : **120**.

ADJUSTMENT — *See also* Resourcefulness, Adaptability.
Difficulty : **236**.

AFFECTION — *See also* Love, Devotion.

Comrades : **279, 410, 411**.

Home : **118, 104**.

ALERTNESS

Danger : **28, 52, 105, 108, 109, 115 x, 169, 176, 179, 251**.

Difficulty : **35, 15, 18, 30, 52, 63, 107, 113, 137, 180, 287, 370, 464**.

Opportunity : **125**.

Self : **17, 135, 63, 86, 105, 108, 185, 238, 269, 283**.

Work : **30**.

AMBITION — *See also* Purposefulness, Aspiration, Initiative.

Achievement : **243**.

APPRECIATION — *See also* Understanding, Discernment.

Commonplace : **123, 212**.

Home : **24, 34, 104**.

Others : **212**.

Values : **96, 216, 249, 269, 316, 464**.

Work : **323**.

ASPIRATION

Achievement : **221, 223**.

Ideals : **101, 126, 153, 166, 206, 209, 222, 234, 263, 272, 345, 389, 417, 428, 37, 43, 96, 125, 128, 160, 216, 238, 249, 254, 319, 430**.

ATTACHMENT — *See also* Affection, Devotion, Love.

Home : **114, 326**.

CAUTION — *See also* Alertness, Foresight, Judgment, Prudence.

Danger : **15**.

CHEERFULNESS

Adversity : **38, 29, 37, 52, 74, 96, 99, 105, 106, 109, 110, 112, 113, 122, 125, 139, 179, 196, 216, 249, 327, 350**.

Difficulty : **154, 212**.

CHEERFULNESS — *Continued*

Home : 26, 119.

Self : 191, 201, 259, 466.

Work : 11, 39, 18, 29, 30,
63, 80, 91, 100, 104, 105,
107, 112, 115 x, 122, 171,
176, 204, 254, 326.CHIVALRY — *See also* Courtesy,
Consideration.

Comrades : 312.

Others : 256.

COMMON SENSE — *See also*
Judgment, Sagacity.Difficulty : 18, 30, 43, 63, 86,
105, 110, 113, 115 x, 122,
137, 169, 200, 231, 238,
259, 323, 464, 466.

Self : 121, 185, 191, 238.

COMRADESHIP — *See also* Friend-
liness, Fellowship.

Animals : 320, 331.

Friends : 261, 328, 359.

CONCENTRATION — *See also* Per-
sistence, Industry.

Achievement : 9.

Work : 254, 271.

CONSCIENTIOUSNESS — *See also*
Dependability, Earnest-
ness, Thoroughness.

Duty : 171.

Work : 204.

CONSIDERATION

Animals : 26, 210, 211, 213,
214, 215, 228, 99, 104, 202,
254.

Comrades : 24, 34, 159.

Others : 5, 10, 17, 38, 66, 73,
136, 139, 167, 194, 238,
310, 321, 451, 15, 18, 29,
30, 37, 43, 52, 53, 63, 74,
80, 86, 91, 94, 96, 105,
106, 107, 108, 109, 110,
111, 112, 113, 115 x, 122,
125, 137, 139, 148, 155,
160, 169, 176, 179, 180,
196, 202, 216, 223, 249,
252, 287, 316, 321, 325,
326, 327, 350, 369, 396,
464.CONTENTMENT — *See also*
Cheerfulness.

Home : 7.

Work : 33, 91, 104, 171, 212,
370.

CONTENTMENT WITH ONE'S LOT

Self : 114, 148, 374, 29, 30,
36, 37, 52, 63, 90, 91, 96,
105, 107, 108, 110, 111, 112,
115 x, 122, 148, 171, 179,
185, 187, 191, 204, 216,
236, 238, 249, 251, 252,
254, 271, 283, 287, 313,
370, 464.

COÖPERATION

Community : 46, 47, 48, 49,
50, 59, 60, 61, 64, 67, 82,
324, 329, 381, 100, 116.Comrades : 2, 45, 56, 57, 115,
133, 156, 322, 30, 33, 43,
52, 63, 72, 74, 86, 105, 107,

- 108, 109, 115 x, 122, 125,
176, 179, 187, 201, 251, 430.
Friends: 52, 100, 115 x, 122,
138, 176, 251.
Home: 171.
Others: 11, 234, 320, 331,
33, 63, 105, 107, 212, 370.
Work: 44, 100, 212.
- COURAGE**
Achievement: 124, 127, 221,
225, 311, 317, 318, 341,
344, 377, 382, 383, 385,
386, 401, 426, 431, 99, 105,
107, 122, 137, 155, 160,
176, 201, 202, 212, 243,
256, 326, 327, 369, 370,
406.
Adventure: 287.
Adversity: 101, 321, 29, 96,
105, 108, 110, 112, 113,
115 x, 122, 125, 176, 216,
249, 316, 346, 396, 406.
Danger: 102, 389, 106, 107,
108, 128, 196, 212, 254,
256, 257, 283, 353, 392,
464.
Difficulty: 154, 33, 51, 63, 74,
86, 99, 105, 106, 109, 115 x,
122, 125, 154, 176, 179,
212, 241, 254, 256, 319,
369.
Duty: 104, 430.
Ideals: 274.
Self: 209, 72, 96, 104, 111,
113, 216, 248, 254, 316.
- COURTESY** — *See also* Chivalry,
Consideration, Hospitality.
Comrades: 3, 45, 57, 156,
72, 109, 111, 113, 122, 125,
176, 179.
Friends: 4, 139.
Others: 11, 167, 227, 18, 30,
33, 52, 53, 74, 99, 105, 106,
109, 113, 122, 125, 137,
139, 176, 179, 180, 202,
212, 254, 255, 256, 257,
271, 287, 304, 319, 355,
369, 396, 464.
- CURIOSITY** — *See also* Interest.
Knowledge: 100, 33, 100.
- DARING** — *See also* Courage,
Fearlessness.
Achievement: 319.
- DEPENDABILITY** — *See also* Re-
sponsibility.
Work: 17.
- DETERMINATION** — *See also*
Purposefulness, Persist-
ence.
Achievement: 336.
- DEVOTION** — *See also* Attach-
ment, Love, Affection, Fi-
delity.
Comrades: 451, 465, 96, 105,
106, 108, 112, 113, 115 x,
122, 125, 179, 191, 257,
312, 316, 327, 406.
Ideals: 112, 180, 257.
Others: 91.
Parents: 137, 169, 197, 370.

DISCERNMENT — *See also* Appreciation, Discrimination, Perception.

Values: **367, 451, 155, 204, 238, 254, 257, 271, 323, 396.**

DISCRIMINATION — *See also* Discernment, Perception.

Ideals: **234, 257.**

Values: **40, 42, 97, 98, 116, 130, 147, 207, 208, 270, 303, 362, 393, 436, 445, 453, 36, 37, 72, 91, 96, 99, 104, 106, 109, 110, 111, 112, 113, 138, 148, 149, 150, 155, 160, 171, 185, 187, 191, 196, 201, 204, 212, 216, 223, 236, 238, 241, 248, 249, 251, 252, 269, 270, 287, 313, 316, 319, 323, 325, 326, 327, 464, 466.**

ENDURANCE — *See also* Perseverance, Fortitude.

Achievement: **124, 334, 344, 385, 431, 99, 105, 256.**

Adversity: **125.**

Danger: **256.**

Difficulty: **256.**

ENTHUSIASM — *See also* Zeal.

Achievement: **257.**

Work: **160, 370.**

FAIR-DEALING — *See also* Sportsmanship.

Others: **194, 243, 264, 300, 407, 80, 104, 105, 106, 108,**

116, 149, 155, 160, 236, 243, 246, 251, 283, 353, 370, 392.

Comrades: **322.**

Friends: **104.**

FAITHFULNESS — *See also* Fidelity, Loyalty.

Comrades: **150, 176.**

FANCY — *See also* Imagination.

Commonplace: **90.**

FEARLESSNESS — *See also* Courage, Daring.

Danger: **217.**

FELLOWSHIP — *See also* Comradeship, Sportsmanship.

Comrades: **46, 47, 48, 49, 50, 59, 60, 61, 64, 67, 219, 264, 275.**

Others: **240.**

FIDELITY — *See also* Faithfulness, Loyalty, Devotion.

Comrades: **242, 357, 112, 122, 155, 327.**

Friends: **114, 117, 63, 106, 109, 110, 112, 113, 125, 243, 347, 350, 406.**

Ideals: **308, 383, 417, 428, 96, 104, 110, 113, 216, 249, 316, 319, 369, 406.**

Others: **238, 104, 105, 109, 111, 112, 195, 196, 256.**

FORBEARANCE — *See also* Consideration, Tolerance, Patience.

Comrades: **45, 57, 156.**

Others: **39, 255.**

FORESIGHT — *See also* Caution,
Judgment, Prudence.

Difficulty: 37.

Consequences: 367.

FORTITUDE — *See also* Courage,
Endurance.

Achievement: 166.

Adversity: 372, 96, 316,
406.

FRIENDLINESS — *See also* Com-
radeship, Good-will.

Comrades: 3, 24, 34, 56,
93, 115, 118, 133, 465, 107,

Animals: 71.

Others: 120, 227, 263, 107,
149, 203, 212.

GENEROSITY — *See also* Unsel-
fishness.

Comrades: 33, 99.

Friends: 210, 211, 213, 214,
215, 228, 261.

Others: 10, 165, 240, 340,
389, 43, 53, 74, 80, 99,
104, 105, 106, 108, 122,
165, 201, 212, 241, 251,
254, 327.

GENTLENESS

Adversity: 51, 106, 115 x,
122, 125, 259.

Animals: 116.

Others: 139.

Self: 106, 350.

GOOD-WILL — *See also* Friend-
liness, Comradeship.

Others: 122, 176, 202.

GRATITUDE

Friends: 370.

Others: 66, 304, 91, 107,
139, 258, 287, 327.

HARMONY — *See also* Coöpera-
tion.

Comrades: 201.

HELPLEFULNESS — *See also* Service.

Comrades: 2, 129, 154, 235,
36, 150, 347.

Home: 25, 26, 119.

Friends: 114, 453, 327.

Others: 38, 73, 165, 243,
53, 74, 91, 104, 105, 106,
109, 125, 150, 165, 176,
180, 202, 204, 212, 216, 238,
246, 249, 297.

HONESTY — *See also* Truthful-
ness, Sincerity.

Community: 46, 47, 48, 49,
50, 59, 60, 61, 64, 67.

Friends: 212.

Others: 25, 304, 53, 105,
108, 109, 111, 112, 116,
191, 196, 283, 369, 370.

Self: 237, 90, 104.

HONOR — *See also* Integrity.

Comrades: 312.

Duty: 160.

Self: 117, 209, 361, 364, 378,
387, 104, 201, 249, 257,
353, 363, 392.

HOSPITALITY — *See also* Cour-
tesy, Generosity.

Others: 208, 338, 340, 365,

- 391, 403, 431, 433, 434,**
 53, 74, 99, 105, 106, 109,
 125, 176, 180, 202, 212,
 223, 241.
- HUMILITY** — *See also* Simplicity, Modesty, Gentleness.
 Self: 43, 107, 128, 238,
 254, 327, 396, 464.
- IMAGINATION** — *See also* Fancy.
 Commonplace: 54, 65.
- INDEPENDENCE** — *See also* Self-Reliance, Self-Confidence.
 Difficulty: 212.
 Self: 90, 191, 370.
 Work: 212.
- INDUSTRY**
 Achievement: 80.
 Adversity: 327.
 Self: 160, 326.
 Work: **3, 11, 39, 44, 237,**
310, 324, 329, 333, 18,
 29, 30, 63, 74, 80, 86, 91,
 99, 100, 104, 105, 111, 112,
 113, 115 x, 122, 125, 148,
 171, 176, 179, 191, 202,
 204, 212, 231, 241, 254,
 259, 271, 287, 326.
- INGENUITY** — *See also* Resourcefulness.
 Difficulty: 100.
- INITIATIVE** — *See also* Resourcefulness.
 Achievement: **377, 390,** 75,
 106, 109, 112, 113, 125,
 137, 169, 190, 255.
- Danger: **409,** 196.
 Work: 148.
- INSPIRATION** — *See also* Vision.
 Ideals: 323.
- INTEGRITY** — *See also* Honor, Sincerity, Self-respect.
 Self: **117, 445.**
- INTELLIGENCE** — *See also* Judgment.
 Difficulty: 252, 370.
 Self: 86, 105, 108, 269,
 283.
- INTEREST**
 Commonplace: **114.**
 Animals: **46, 47, 48, 49, 50,**
59, 60, 61, 64, 67, 68, 70,
92.
 Knowledge: **324, 329, 304.**
- JOY** — *See also* Enthusiasm.
 Achievement: 406.
- JUSTICE**
 Authority: **372,** 53, 106, 254,
 464.
 Community: **322.**
 Consequences: **5, 194,** 30,
 33, 43, 53, 91, 94, 105, 116,
 139, 155, 160, 162, 197,
 202, 236, 243, 287, 327,
 370, 464, 466.
 Friends: **117.**
 Others: **234,** 195.
- JUDGMENT** — *See also* Common Sense, Intelligence.
 Difficulty: **344,** 37, 246.
 Self: 195.

KINDNESS — *See also* Helpfulness, Friendliness.

Animals: 66, 71, 224, 53, 104, 116, 176.

Comrades: 118, 303.

Others: 39, 120, 393, 43, 91, 99, 107, 139, 191, 197, 204, 212, 236, 238, 241.

LOYALTY — *See also* Fidelity, Devotion.

Community: 82, 257, 322.

Comrades: 2, 46, 47, 48, 49, 50, 59, 60, 61, 64, 67, 154, 159, 219, 221, 225, 235, 279, 305, 308, 361, 363, 364, 386, 387, 388, 410, 411, 52, 99, 104, 106, 109, 110, 113, 257, 269, 406.

Friends: 1, 20, 44, 102, 335, 402, 409, 453, 191, 212, 216, 246, 249, 353, 369, 392.

Ideals: 201.

Others: 389.

LOVE — *See also* Affection, Devotion.

Home: 206.

Others: 43.

MODERATION — *See also* Self-Control.

Desires: 4, 52, 63, 91, 105, 106, 108, 115 x, 122, 171, 179, 191, 202, 205, 223, 251, 254, 271, 287, 313, 319, 327, 367, 370, 466.

MODESTY — *See also* Simplicity.

Self: 119, 124, 237, 304, 321, 96, 104, 106, 113, 160, 176, 179, 202, 212, 216, 246, 249, 259, 287, 316, 326, 327, 347, 350, 369.

NEATNESS — *See also* Thoroughness.

Home: 7.

Work: 39.

OBEDIENCE — *See also* Respect.

Authority: 322, 100.

Duty: 63, 106, 109, 110, 112, 113, 125, 350.

Others: 139.

Parents: 6, 8, 23, 32, 88, 15, 125, 191, 464.

PATIENCE — *See also* Perseverance, Fortitude, Endurance.

Achievement: 210, 211, 213, 214, 215, 221, 228, 243, 327.

Adversity: 321, 29, 51, 52, 74, 96, 105, 106, 109, 110, 111, 112, 113, 115 x, 122, 125, 179, 196, 216, 231, 249, 259, 316, 327, 346, 350.

Difficulty: 254.

PERCEPTION — *See also* Discrimination, Vision.

Values: 212, 319, 327.

PERSEVERANCE — *See also* Endurance, Persistence.

Achievement: **127, 341, 376, 401, 426**, 80, 107, 155, 212, 243, 255, 297, 319, 326, 327, 347.

Adversity: 112, 113, 122.

Difficulty: 149, 319.

PERSISTENCE

Achievement: **225, 243, 318, 334, 336, 382, 386**, 51, 72, 106, 122, 125, 137, 166, 169, 176, 190, 201, 202, 243, 255, 256, 257, 370.

Adversity: 105, 108.

Difficulty: 100, 116, 369.

Work: **14**, 104, 258.

PRUDENCE — *See also* Caution.

Difficulty: 18, 30, 63, 113, 137.

Danger: **19, 115**, 15, 18, 28, 30, 33, 63, 80, 108, 137, 169, 313, 464.

Self: 43.

PURPOSEFULNESS — *See also* Determination.

Achievement: 137, 160.

Work: 212.

RESPECT — *See also* Obedience, Enthusiasm.

Authority: **322**.

Work: **333**, 326, 370.

RESOURCEFULNESS — *See also* Ingenuity, Initiative, Adaptability.

Achievement: **210, 211, 213, 214, 215, 228, 311, 317, 318, 431**, 75, 106, 109, 112, 113, 125, 137, 169, 190, 370.

Adventure: 287.

Adversity: **27**, 112, 122.

Danger: 28, 53, 105, 106, 108, 109, 115 x, 169, 176, 179, 196, 251, 283.

Difficulty: **193, 344**, 15, 18, 30, 33, 35, 36, 43, 51, 52, 63, 74, 80, 86, 99, 100, 105, 106, 107, 108, 109, 113, 116, 122, 125, 137, 138, 149, 176, 179, 180, 185, 187, 216, 241, 246, 252, 254, 271, 287, 319, 326, 327, 347, 367, 370, 464.

RESPONSIBILITY — *See also* Dependability.

Authority: **372**, 53, 94, 106, 116, 195.

Duty: **69**, 104, 116, 155, 160, 212, 420.

Self: 104.

Work: **1, 3, 206, 237, 324, 329**, 104, 115 x, 122, 179, 238, 254.

SAGACITY — *See also* Intelligence, Judgment.

Difficulty: **453**, 53.

SELF-APPRAISEMENT

Self: 96, 106, 109, 128, 216, 249, 252, 316, 325, 327.

- SELF-CONFIDENCE**
 Achievement: **390, 406.**
 Difficulty: **319.**
- SELF-CONTROL**
 Danger: **257.**
 Difficulty: **43, 86, 91, 105, 106, 109, 112, 238, 252, 256.**
 Self: **43, 80, 112, 185, 238, 254, 271.**
- SELF-REALIZATION**
 Self: **274.**
- SELF-RELIANCE**
 Achievement: **243, 347, 369.**
 Adversity: **101, 372.**
 Danger: **217, 409.**
 Difficulty: **68.**
 Self: **119, 274, 91, 148, 171, 201, 257, 323, 466.**
 Work: **171.**
- SELF-RESPECT**
 Self: **445.**
- SELF-SACRIFICE** — *See also* Service.
 Achievement: **124, 369.**
 Community: **117, 372.**
 Friends: **102.**
 Others: **208, 91, 116, 149, 150, 165, 180, 238, 406.**
- SERVICE** — *See also* Helpfulness.
 Community: **117, 372, 75, 106, 109, 112, 113, 116, 125, 137, 169, 190, 254, 257, 271.**
 Comrades: **33, 72, 109, 111,**
- 113, 122, 125, 155, 176, 179.**
 Friends: **1, 20, 100, 104, 347, 369, 370.**
 Home: **206.**
 Others: **136, 208, 234, 263, 320, 331, 407, 29, 30, 43, 63, 80, 86, 91, 94, 96, 100, 105, 106, 107, 109, 111, 112, 115 x, 125, 128, 139, 155, 179, 180, 202, 204, 212, 216, 238, 249, 254, 255, 256, 257, 258, 287, 316, 323, 326, 396, 406, 464.**
- SIMPLICITY** — *See also* Humility, Modesty.
 Self: **234, 191, 319, 326.**
- SINCERITY** — *See also* Honesty.
 Others: **5, 37, 116, 139, 251.**
 Self: **73, 234, 321, 72, 96, 104, 111, 113, 148, 191, 201, 216, 249, 257, 316, 327, 347, 353, 370, 392, 466.**
 Work: **104.**
- SKILL** — *See also* Thoroughness.
 Work: **324, 329, 104, 115 x, 122, 160, 179, 212, 326.**
- SPORTSMANSHIP** — *See also* Fellowship, Fair-Dealing, Cooperation.
 Comrades: **305, 361, 363, 364, 387.**
- STEADFASTNESS** — *See also* Fidelity.
 Ideals, **274.**

STRENGTH—*See also* Endurance.

Danger: 107, 128, 254.

SYMPATHY — *See also* Understanding.

Animals: 66, 224.

Others: 123, 53, 94, 238, 254, 353, 392, 396.

THOROUGHNESS — *See also* Neatness.

Work: 107.

THRIFT

Work: 91, 171, 212, 236.

TOLERANCE — *See also* Understanding, Sympathy.

Others: 240, 29, 37, 96, 125, 216, 249, 325.

TRUTHFULNESS — *See also* Honesty.

Comrades: 99.

UNDERSTANDING — *See also* Sympathy.

Animals: 320, 331.

Friends: 210, 211, 213, 214, 215, 228.

Others: 216, 249.

UNSELFISHNESS — *See also* Service, Self-Sacrifice.

Comrades: 191.

Friends: 243.

Others: 161, 33, 94, 99, 104, 105, 201, 212, 238, 254, 271, 319, 396.

Self: 124.

VISION — *See also* Discernment, Perception.

Commonplace: 212.

Ideals: 212, 346, 369.

Work: 212.

WIT — *See also* Ingenuity.

Difficulty: 193, 453, 108, 113, 185, 187, 241, 254, 327, 370.

ZEAL — *See also* Enthusiasm.

Work: 148, 430.

TITLE INDEX: SELECTIONS

Numbers appearing in this index refer to the corresponding titles in the Book List, pp. 43-206.

- The Accommodating Circumstance, 325.
Adyevich, 43.
Aïcha's Stratagem, 254, 271.
Aladdin and the Wonderful Lamp, 51, 106, 112, 125.
The Alarm Clock That Was Alive, 30.
Ali Baba, 125.
The Amiable Adventures of Minkin Mouse, 323.
The Apple of Contentment, 236.
Apples of Glory, 323.
Archer of Schwitz, 257.
Arndt's Night Underground, 269.
Ashputtel, 122. (*See also* Cinderella.)
Baba Yaga, 139.
The Banyan Deer, 116.
The Bargain Shop, 138.
The Bar of Gold, 254.
Battle of the Beasts, 52.
Baumains the Knight of the Kitchen, 257.
Beauty and the Beast, 63, 106, 109, 110, 112, 113, 125, 350.
The Bee-Man of Orn, 325.
The Beetle, 96, 249.
The Beginning of the Armadillos, 100.
The Bell, 96.
The Bell of Atri, 254.
Beowulf, 406.
Bergamot, 326.

The Birds Who Befriended a King, 212.

The Bishop's Valentine, 204.

The Black Bowl, 231.

The Blue Bird, 109, 287.

The Blue Moon, 319.

Boots and His Brothers, 86, 108, 283. (*See also* Peter and Paul and Espen.)

The Bound Princess, 319.

The Boys Who Left Trouble Behind, 212.

Bremen Town Musicians, 86, 105, 109, 115 x, 176. (*See also* The Four Musicians, The Street Musicians, The Pet Lamb, The Town Musicians, *and* The Traveling Musicians.)

Briar Rose, 29, 105. (*See also* The Sleeping Beauty.)

The Bronze Ring, 106.

The Brownie and the Farmer, 53.

The Brownie in the House, 326.

The Brownie of Blednock, 80, 204.

The Camel and the Pig, 36.

The Candles, 216.

Cap o' Rushes, 137, 169, 212.

Carasoy, 297.

Carlos and the Magic Horse, 72.

Castle Fortune, 80.

The Castle of Delight, 255.

The Castle of Life, 369.

The Cat and the Mouse, 137.

The Cat That Walked by Himself, 100.

The Cattle That Came, 212.

Chanticleer, 80.

The Charcoal Burner, 257.

The Chess Players, 212.

Chicken Little, 30. (*See also* The Story of Chicken-Little, *and* The Story of Chicken Licken.)

Childe Rowland, 137.

The Children of Lir, 406.

- Children of the Zodiac, 430.
A Chinese Fairy Tale, 346.
Christmas Before Last, 325.
Christmas Cuckoo, 99, 241.
Christmas Everyday, 205.
The Christmas Truants, 325.
Cinderella, 52, 74, 105, 106, 109, 110, 112, 113, 125, 179, 196, 350.
 (*See also* Ashputtel.)
Clever Chang, 72.
The Clever Companions, 212.
Clever Peter and the Two Bottles, 236.
The Clever Turtle, 80.
The Clever Wife, 63.
The Clocks of Rondaine, 325.
The Cock and the Fox, 251. (*See also* Reynard and the Cock.)
The Cock, the Mouse, and the Little Red Hen, 105.
The Cock Who Fell into the Brewing Vat, 251.
The Coming of the Prince, 238.
The Convent Free from Care, 241.
The Crab That Played with the Sea, 100.
The Cunning of Fin's Wife, 107.
The Curse of Echo, 241.
Dame Gudbrand, 370. (*See also* Gudbrand on the Hillside.)
The Darning Needle, 96, 216, 249. (*See also* The Story about the
 Darning Needle.)
Deirdre, 406.
Dick Whittington, 51, 125. (*See also* History of Whittington.)
Dick Whittington and His Cat, 169.
Dimian the Peasant, 139.
Doctor Dolittle Meets a Londoner in Paris, 138.
Drakesbill, 52.
Drakesbill and His Friends, 72.
Drakestail, 105.
The Dumb Princess, 326.
Dust Under the Rug, 204.

East o' the Sun and West o' the Moon, 106, 108.

The Elephant's Child, 100.

The Eloquent Peasant, 327.

The Elves, 105, 115 x. (*See also* The Elves and the Shoemaker.)

The Elves and the Shoemaker, 63, 86, 111, 112, 122, 125. (*See also* The Elves, and The Industrious Manikins.)

The Emperor and the Abbot, 254. (*See also* The Parson and the Sexton, King John and the Abbot of Canterbury, The Parson and the Clerk.)

The Emperor's New Clothes, 72, 96, 111, 216, 316. (*See also* The Story of the Emperor's New Clothes.)

The Emperor's Nightingale, 269. (*See also* The Nightingale.)

The Enchanted Cave, 256.

The Enchanted Forest, 104.

The Enchanted Galleon, 160.

The Enchanted Waterfall, 197.

Evan and Ivan, 91.

Everything for Nothing, 323.

The Fairy Cow, 63.

The Fairy Crawfish, 252, 370. (*See also* The Fisherman and His Wife.)

Fairy Gifts, 287.

The Fairy Huntsman, 72.

The Fairy Shoemaker, 155.

The Fairy's Two Gifts, 202.

The Faithful Friends, 327.

Farmer Grigg's Boggart, 236.

The Fat of the Cat, 367.

The Fatal Wish, 248.

Fate of the Diddypawn, 148.

Father Frost, 139.

The Feast of Lanterns, 269.

The Feast of Shiraz, 327.

A Female Solomon, 370.

The Fir Tree, 111, 216, 249. (*See also* The Little Fir Tree.)

- The Fisherman and His Wife, 52, 63, 105, 115 x, 122, 179, 287.
(*See also* The Fairy Crawfish.)
- Fitna and the Cow, 212.
- The Flamp, 203.
- The Flax, 216, 249.
- The Flight of the Beasts, 105.
- The Folly of Panic, 238.
- The Food That Belonged to All, 212.
- The Foolish Young Emperor, 327.
- The Forest's Foster Daughter, 104.
- The Fortunate Days, 255.
- Fortune's Overshoes, 96. (*See also* The Goloshes of Fortune.)
- The Forty Thieves, 51, 106.
- The Four Musicians, 63, 74. (*See also* The Bremen Town Musicians.)
- The Four Seasons, 254, 271.
- The Fox and the Little Red Hen, 63.
- The Fox That Traveled, 86.
- Fred and Kate, 115 x. (*See also* Frederick and Catherine.)
- Frederick and Catherine, 122.
- Frithiof, the Viking, 312.
- Gagliuso, or the Good Cat, 370.
- The Gentle Cockatrice, 346.
- The Giant and the Herdboy, 107.
- The Giant Who Became a Saint, 107. (*See also* Saint Christopher.)
- The Giant Who Came Back, 107.
- The Giant's Pot, 107.
- The Giant's Ship, 107.
- The Gift of the Fairies, 43.
- The Gifted Lad, 327.
- The Gingerbread Boy, 30.
- The Gingerbread Man, 464.
- The Goat and the Pig, 43.
- The Goblin and the Huckster, 216.
- Godfrey, the Little Hermit, 254.

- The Gold Ducat, 104.
The Gold of Fairnilee, 347.
The Golden Fish, 254, 271.
The Golden Horse and His Rider, 166.
The Golden Horseshoe, 255.
The Golden Mermaid, 287.
The Golden Spears, 256.
The Golden Touch, 223, 466.
The Goloshes of Fortune, 216, 249. (*See also* Fortune's Overshoes.)
The Goose Girl, 51, 106, 115 x, 122, 125.
Graciosa and Percinet, 109.
The Gradual Fairy, 191.
Gratitude, 53.
The Gray Goat and the Fox, 105. (*See also* The Wolf and the Seven Little Kids.)
The Greedy Shepherd, 99.
The Green Coat, 104.
The Griffin and the Minor Canon, 325.
Grizzled Peter, 370.
Grumbling Peter, 33.
Gudbrand on the Hillside, 108, 251, 283, 466.
The Half Chick, 287.
Hans and His Wife Gretel, 122.
Hans Hecklemann's Luck, 236.
Hans in Luck, 110.
Hansel and Gretel, 106, 112, 113, 115 x, 122, 125, 179.
The Happy Prince, 238, 396.
The Hardy Tin Soldier, 216, 249. (*See also* The Steadfast Tin Soldier.)
The Hare and the Elephant, 43.
Havelock the Dane, 353, 392.
He Who Asks Little Receives Much, 212.
Heart of Princess Joan, 201.
The Heather Blossoms, 53.

- The Hedgehog and the Hare, 86.
The Hedley Kow, 185.
Henny Penny, 113, 137, 169, 466.
The Hillman and the Housewife, 80, 105.
Hind of the Forest, 109.
The History of Ali Cogia, 195.
History of Jack the Giant Killer, 112, 113. (*See also* Jack the Giant Killer.)
History of Tom Thumb, 112, 113, 137. (*See also* Tom Thumb.)
History of Whittington, 106. (*See also* Dick Whittington.)
Hollow Tree Store, 149.
The House in the Lake, 256.
The House in the Wood, 74, 202.
The Housemouse and the Fieldmouse, 187. (*See also* The Town Mouse and the Fell Mouse, *and* The Town Mouse and the Country Mouse.)
How Gladheart Went to Court, 191.
How Jack Found the Giant Riverrath, 107.
How Oliver Fought for France and the Faith, 257.
How Opportunity Came, 212.
How the Alphabet Was Made, 100.
How the Ass Became a Man Again, 241.
How the Camel Got His Hump, 100.
How the First Letter Was Written, 100.
How the Leopard Got His Spots, 100.
How the Minstrel Saved the King, 257.
How the Queen of the Sky Gave Gifts to Men, 91.
How the Rhinoceros Got His Skin, 100.
How the Whale Got His Throat, 100.
Hudden and Dudden and Donald O'Neary, 113.
The Huntsman's Son, 256.
The Husband Who Was to Mind the House, 108, 283.
Hut in the Wood, 176.
I Wonder, 269.

- The Industrious Manikins, 179. (*See also* The Elves and the Shoemaker.)
- Ito and His Friends, 43.
- Jack and the Beanstalk, 52, 63, 109, 112, 113, 125, 137, 169.
- Jack the Cunning Thief, 113.
- Jack the Dullard, 216.
- Jack the Giant Killer, 75, 106, 109, 125, 137, 169, 190. (*See also* History of Jack the Giant Killer.)
- The Jackal and the Alligator, 53.
- James the Huntsman, 246.
- Jewels, Silver, Pearls, and Gold, 327.
- Johnny Cake, 63, 137. (*See also* The Nimble Johnny Cake, and The Wee Bannock.)
- King Bizarre, 369.
- King Grisly-Beard, 122. (*See also* King Roughbeard.)
- King John and the Abbot of Canterbury, 113, 185. (*See also* The Emperor and the Abbot.)
- King Midas' Ears, 91.
- King Roughbeard, 179.
- The King's Drum, 327.
- The King's Sceptre, 160.
- Knoonie in the Sleeping Palace, 319.
- The Lad Who Went to the North Wind, 108, 283.
- The Lady and the Lion, 122.
- The Ladybird and the Fly, 28.
- The Lake of Gems, 269.
- Lambikin, 36.
- The Lamp from Fairy Land, 160.
- Lazy Lena, 104.
- Lazy Taro, 212.
- Legend of the Christmas Rose, 238.
- Legend of the Three Silver Bells, 43.
- The Legend of St. Christopher, 128. (*See also* Saint Christopher.)
- The Light Princess, 297.
- Little Billy Tick, 90.

- The Little Black One, 91.
Little Black Sambo, 125.
The Little Brown Hen, 191.
The Little Cabin Boy, 212.
Little Day Light, 297.
The Little Fir Tree, 29, 464. (*See also* The Fir Tree.)
The Little Grey Grandmother, 37.
The Little Grey Man, 370.
Little Half-Chick, 30, 464.
The Little House in the Wood, 29.
Little Ida's Flowers, 96, 216, 249.
Little Jack Rollaround, 464.
Little Old Woman Who Lived in a Vinegar Bottle, 466.
Little One Eye, 109. (*See also*: title listed below; Little Two Eyes; *and* One Eye, Two Eyes, and Three Eyes.)
Little One Eye, Little Two Eyes, and Little Three Eyes, 18, 287.
The Little Pine Tree Who Wished for New Leaves, 30.
The Little Rabbit Who Wanted Red Wings, 238.
The Little Ragged Stranger, 91.
The Little Red Hen, 18, 30.
The Little Red Hen and the Grain of Wheat, 18.
The Little Red Hen and the Wheat, 63.
Little Red Riding Hood, 52.
Little Sister Kindness and the Loving Stitches, 91.
Little Snowdrop, 109. (*See also* Snow-White and the Seven Dwarfs.)
Little Snow-White, 105, 125, 176. (*See also* Snow-White and the Seven Dwarfs.)
Little Thumb, 196. (*See also* Hop o' My Thumb.)
Little Thumb, 179. (*See also* Tom Thumb.)
Little Tuppen, 52.
Little Two Eyes, 15. (*See also* Little One Eye.)
The Little White Cat, 256.
Longnose the Dwarf, 269.
The Lords of the White and Grey Castle, 99.

The Lost Child, 53.

The Lost Purse, 53.

The Lost Spindle, 29. (*See also* Mother Holle.)

Lo-Sun, the Blind Boy, 165.

Magic Candles, 201.

The Magic Casements, 150.

The Magic Iron Pot, 43. (*See also* The Magic Pot.)

The Magic Mirror, 179. (*See also* Snow-White and the Seven Dwarfs.)

The Magic Pot, 105.

The Man in the Moon, 149.

The Man Who Made the Trees Blossom, 43. (*See also* The Story of the Old Man Who Made Withered Trees to Bloom.)

The Man Who Sought Wealth from God, 327.

The Man Who Went to the Giant's Country, 107.

The Master Cat or Puss in Boots, 113. (*See also* Puss in Boots.)

The Master of Magic, 323.

The Matsuyama Mirror, 259.

May Blossom, 179. (*See also* The Sleeping Beauty.)

The Measure of Rice, 116.

The Merchant, 246.

The Merchant of Seri, 116.

The Mill and the Water Nymphs, 104.

The Miller's Daughter, 94.

The Miraculous Pitcher, 105, 223.

The Miser of Takhoma, 91.

Mishy the Surf-Baby, 150.

The Monk and the Bird of Paradise, 254.

The Moon-Flower, 319.

The Moor Woman, 104.

The Most Magnificent Cook of All, 200.

Mother Frost, 74. (*See also* Mother Holle.)

Mother Holle, 122, 176. (*See also* Mother Frost, Mother Hulda, The Lost Spindle.)

Mother Hulda, 112. (*See also* Mother Holle.)

- The Mountain of Gold, 148.
Murdoch's Rath, 105.
Nanny Who Wouldn't Go Home to Supper, 251.
The Night of Colored Lanterns, 163.
The Nightingale, 96, 216, 249, 316, 464. (*See also* The Emperor's Nightingale.)
The Nimble Johnny-Cake, 33. (*See also* Johnny Cake.)
The Nose, 112.
Old Pipes and the Dryad, 325.
The Old Street Lamp, 216, 249.
Old Sultan, 122, 176.
The Old Woman and Her Pig, 30, 137, 169, 464, 466.
The Old Woman Who Lost Her Dumplings, 259.
One Eye, Two Eyes, Three Eyes, 112, 202. (*See also* Little One Eye.)
The Open Door, 149.
The Overturned Cart, 80.
The Ox Who Won the Forfeit, 116.
The Pancake, 18, 28, 105, 108, 313.
Parson and Sexton, 187. (*See also* The Emperor and the Abbot.)
The Parson and the Clerk, 108. (*See also* The Emperor and the Abbot.)
The Passionate Puppets, 319.
The Pedlar's Pack, 201.
Perizad and Perizada, 191.
Perlino, 369.
Peronella, 110, 112.
The Pet Lamb, 33. (*See also* Bremen Town Musicians.)
Peter and Paul and Espen, the Cinder-Lad, 105. (*See also* Boots and His Brothers.)
Peter, Basil, and the Fox, 15.
Peter and the Witch of the Wood, 104.
Peter the Simple, 191.
The Philopena, 325.
The Pine Tree, 37.

Pinocchio, 238.

The Plowman Who Found Content, 91.

The Pony Engine and the Pacific Express, 205.

Poucinet, 252, 370.

The Prince and the Eagle, 212.

Prince Cherry, 109, 112, 252.

Prince Darling, 106.

Prince Hassak's March, 325.

Prince Hyacinth, 106.

The Prince of Engalien, 104.

Prince Prigio, 347.

Prince Ricardo of Pantouffice, 347.

The Prince That Married a Nixie, 326.

Prince with the Nose, 109, 252.

The Princess and the Glass Hill, 106, 108, 283.

The Princess Dyonetia, 155.

Princess Finola and the Dwarf, 105, 256.

The Princess Golden-Hair and the Great Black Raven, 243.

The Princess Who Had One Accomplishment, 326.

The Princess Who Lived in a Kailyard, 212.

Proper and Right, 160.

The Proud King, 128.

Puck's Magic, 149.

Punch and Robinetta, 155.

Puss in Boots, 52, 106, 109, 110, 113. (*See also* The Master Cat.)

The Quarrel of the Quails, 116.

The Queen's Museum, 325.

The Queen's Necklace, 91.

The Quern at the Bottom of the Sea, 251. (*See also* Why the Sea Is Salt.)

The Quest of Offero, 257. (*See also* Saint Christopher.)

The Rabbit and the Cocoon, 86.

Raggylug, 464.

The Ram and the Leopard, 150.

- The Ram and the Pig Who Went into the Woods to Live by Themselves, 187, 251.
- The Rat-Catcher's Daughter, 319.
- Red Pepper, 150.
- Reflections, 231, 259.
- Reynard and the Cock, 108. (*See also* The Cock and the Fox.)
- The Rich Farmer's Wife, 187.
- The Rich Goose, 37.
- Riquet with the Tuft, 109, 111, 112, 196.
- Robert of Sicily, 464.
- Roland and Maybird, 122.
- Roland, the Paladin, 406.
- The Rooted Lover, 319.
- Rosebloom and Thornbloom, 191.
- Rosebud, 122. (*See also* The Sleeping Beauty.)
- A Rose Leaf, 246.
- Rose Red and Rose White, 125. (*See also* Snow-White and Rose-Red.)
- Rushy-Coat, 36.
- Saint Christopher, 254. (*See also* The Giant Who Became a Saint, The Legend of Saint Christopher and The Quest of Offero.)
- The Sandy Road, 116.
- Scarface, 258.
- The Scarlet Blanket, 43, 72.
- Scrapefoot, 86.
- The Selfish Giant, 204, 238, 396.
- The Seven Ravens, 122.
- The Seven Sheepfolds, 212.
- The Sheep and the Pig, 30.
- The Sheep and the Pig Who Set Up House, 86.
- The Sheep and the Pig Who Set Up Housekeeping, 108.
- The Shepherd Pacha, 370.
- The Shepherdess and the Chimney Sweep, 96, 216, 249.
- The Ship That Found Herself, 430.
- Silence, 254, 271.

The Silver Shilling, 249.

Simon and the Black Gum Tree, 15.

The Singing Bell, 104.

The Singing, Soaring Lark, 176.

The Singing Water, 160.

Sir Gawayne and the Green Knight, 353, 392.

The Six Swans, 113, 115 x, 316. (*See also* The Wild Swans.)

The Sleeping Beauty, 74, 86, 109, 115 x, 125, 248, 350. (*See also* Rosebud and Briar Rose.)

The Sleeping Beauty in the Wood, 111, 112, 252.

A Slice of Tongue, 254.

The Snapping Turtle, 43.

Snow-Drop, 33, 111, 113, 122. (*See also* Snow-White and the Seven Dwarfs.)

The Snow Queen, 112.

Snow-White and Rose-Red, 74, 106, 109, 176, 180, 202. (*See also* Rose-White and Rose-Red.)

Snow-White and the Seven Dwarfs, 72. (*See also* Snow-White, Little Snowdrop, Snowdrop, and Magic Mirror.)

The Soap Bubble, 104.

Sour and Civil, 99.

A Spanish Tale Told in the Spanish Way, 171.

The Spindle, the Needle, and the Shuttle, 113, 176, 202, 287.

The Spring in the Valley, 94.

The Squire's Bride, 108, 251.

The Star Child, 396.

The Steadfast Tin Soldier, 96, 110, 113, 316. (*See also* The Hardy Tin Soldier.)

The Stone Cutter, 204.

The Stone Lion, 327.

The Story about a Darning Needle, 316. (*See also* The Darning Needle.)

The Story of Chicken Licken, 63. (*See also* Chicken-Little.)

The Story of Chicken-Little, 18. (*See also* Chicken-Little.)

The Story of Childe Charity, 99, 105.

- The Story of Coquerico, 369.
The Story of Epaminondas and His Auntie, 464.
The Story of Fairyfoot, 99, 112.
The Story of Li'l' Hannibal, 80, 204.
The Story of Merry Mind, 99.
The Story of Sigurd, 113.
The Story of the Emperor's New Clothes, 113. (*See also* The Emperor's New Clothes.)
The Story of the Learned Man, 255.
The Story of the Little Mouse, 37.
The Story of the Noses, 369.
The Story of the Old Man Who Made Withered Trees to Flower, 53. (*See also* The Man Who Made the Trees Blossom.)
The Story of the Three Bears, 113, 137, 287, 464. (*See also* The Three Bears.)
The Story of the Three Little Pigs, 18, 137, 464. (*See also* The Three Little Pigs.)
The Story of Thumbling, 29. (*See also* Thumbelina.)
The Story of Tom Thumb, 52. (*See also* Tom Thumb.)
The Sugar Temple, 104.
The Sunshine Tree, 104.
The Swineherd, 216, 316.
Tale of Peter Rabbit, 125.
The Talkative Sparrow, 212.
The Tapestry Prince, 155.
The Ten Little Dwarfs, 171.
Theophania, 138.
There Was an Old Wifey, 200.
A Thing to Be Explained, 150.
The Three Bears, 18, 30, 52, 125, 180. (*See also* The Story of the Three Bears.)
The Three Billy Goats Bruse, 105.
The Three Billy Goats Gruff, 18, 108, 283.
The Three Citrons, 369.
The Three Goats Named Bruse, 52.

- The Three Little Pigs, 15, 30, 63, 113, 169, 180, 287. (*See also* The Story of the Three Little Pigs.)
- Three Meals Shorten the Day, 200.
- The Three Pigs, 52.
- The Three Powers, 323.
- The Three Wishes, 80, 112, 185, 370.
- The Three Wonders of the World, 370.
- Thumbelina, 96, 111, 112, 216, 249, 316. (*See also* The Story of Thumbling.)
- Tibby Mouse and Tabby Mouse, 28.
- The Tired Trolley Car, 90.
- Titty Mouse and Tatty Mouse, 105, 113, 137, 169.
- Toffee Boy, 149.
- Tom Cobble, 149.
- Tom of the Goatskin, 212.
- Tom Thumb, 74, 75, 109, 115 x, 122, 125, 190, 252. (*See also* The History of Tom Thumb, Story of Tom Thumb, and The True History of Tom Thumb.)
- Tom Tit Tot, 28, 52, 63, 466.
- The Town Mouse and the Country Mouse, 251. (*See also* Field Mouse and Fell Mouse.)
- The Town Mouse and the Fell Mouse, 313. (*See also* Field Mouse and Fell Mouse.)
- The Town Musicians, 179. (*See also* Bremen Town Musicians.)
- The Toy Princess, 201, 466.
- The Tramp and the Old Woman, 105.
- The Traveller's Shoes, 319.
- The Travelling Musicians, 122, 125. (*See also* Bremen Town Musicians.)
- Travels of a Fox, 63.
- The Treacherous Island, 104.
- The Tree of Stone, 160.
- The True History of Sir Thomas Thumb, 169. (*See also* Tom Thumb.)
- A Turkish Judge, 53.

- The Twelve Brothers, 112, 113.
The Twelve Months, 33, 53, 197, 369.
The Twelve Wild Ducks, 105, 108. (*See also* The Wild Swans.)
The Two Brothers, 254, 271.
The Two Daisies, 248.
The Two Frogs, 238.
The Two Gifts, 254.
The Two Poor Seamstresses, 155.
The Ugly Duckling, 29, 37, 96, 125, 216, 249.
Urashima, 231, 259.
The Voyage of the Wee Red Cap, 241.
Voyage to Lilliput, 106.
The Wanderings of Arasmon, 180.
War of the Wolf and the Fox, 287.
The Water of Life, 122, 176, 202, 243.
The Wax Lady and the Window Dresser, 90.
The Way of the Wind, 319.
The Weaver's Lass, 329.
The Wee Bannock, 15, 169. (*See also* The Johnny Cake.)
What Ailed the King, 323.
What the Goodman Does Is Sure to Be Right, 125.
When There's a Wit, There's a Way, 327.
Where to Lay the Blame, 241.
The White Bird, 243.
The White Cat, 106, 109, 111, 112.
White Hands, 326.
The White King, 319.
Whittington and His Cat, 137, 190. (*See also* Dick Whittington.)
Why the Chimes Rang, 238.
Why the Fish Laughed, 327.
Why the Sea Is Salt, 106, 108. (*See also* The Quern at the Bottom of the Sea.)
The Wild Swans, 96, 125. (*See also* The Twelve Wild Ducks and The Six Swans.)
Wind an' Wave an' Wandherin' Flame, 241.

The Wise Judge, 53.

The Wise Men of Gotham, 63, 113, 185.

The Wise Weaver, 53.

The Wish Ring, 171.

The Wishing Pot, 319.

Wolf and the Goat, 370.

Wolf and the Seven Little Goats, 115 x.

The Wolf and the Seven Young Goslings, 109.

The Wolf and the Seven Young Kids, 28, 176, 179. (*See also*
The Grey Goat and the Fox.)

The Wonderful Tapestry, 191.

Wondering Jack, 33.

The Wooden Bowl, 259.

The Wooing of the Maze, 319.

The Worker in Sandalwood, 204.

The World's Reward, 251.

The Yellow Dwarf, 106, 109.

The Young Count's Heart, 104.

Yvon and Finette, 254, 369.

Zerbino, the Savage, 370.

TITLE INDEX: BOOKS

Numbers appearing in this index refer to the corresponding titles in the Book List, pp. 43-206.

- ADVENTURES OF A BROWNIE, Mrs. D. M. Craik (Miss Mulock, *pseud.*), 39.
- ADVENTURES OF JERRY MUSKRAT, Thornton W. Burgess, 46.
- ADVENTURES OF JOHNNY CHUCK, Thornton W. Burgess, 67.
- ADVENTURES OF JOHNNY JACKRABBIT, Mary Craig Harris, 68.
- ADVENTURES OF MR. MOCKER, Thornton W. Burgess, 47.
- ADVENTURES OF ODYSSEUS AND THE TALE OF TROY, THE, Padraic Colum, 431.
- ADVENTURES OF PETER COTTONTAIL, Thornton W. Burgess, 48.
- ADVENTURES OF REDDY FOX, Thornton W. Burgess, 49.
- ADVENTURES OF ULYSSES, Charles Lamb (W. P. Trent, *ed.*), 365.
- ADVENTURES OF UNC' BILLY POSSUM, Thornton W. Burgess, 50.
- ÆSOP FOR CHILDREN, 40.
- ALICE'S ADVENTURES IN WONDERLAND, Lewis Carroll, *pseud.* (Charles L. Dodgson), 95.
- ANDERSEN'S FAIRY TALES, Hans Christian Andersen (Valdemar Paulsen, *tr.*), 96.
- ANOTHER FAIRY READER, James Baldwin, 36.
- ANT VENTURES, Blanche Elizabeth Wade, 3.
- ARABIAN NIGHTS, THE, Padraic Colum, 416.
- ARABIAN NIGHTS, THE, Rupert S. Holland, *ed.*, 356.
- ARABIAN NIGHTS, THE, Frances Jenkins Olcott, 366.
- ARGOSY OF FABLES, AN, Frederic Taber Cooper, 97.
- ARMFIELDS' ANIMAL BOOK, THE, Constance Smedley Armfield, 362.
- ATLANTIC TREASURY OF CHILDHOOD STORIES, THE, Mary D. Hutchinson Hodgkins, 105.

- AT THE BACK OF THE NORTH WIND, George MacDonald, 206.
AT THE GATEWAYS OF THE DAY, Padraic Colum, 452.
BASKET WOMAN, THE, Mary Austin, 276.
BEST STORIES TO TELL TO CHILDREN, Sara Cone Bryant, 464.
BILLY BARNICOAT, Greville MacDonald, 393.
BLACK BEAUTY, Anna Sewell, 224.
BLACKFEET INDIAN STORIES, George Bird Grinnell, 244.
BLACKFOOT LODGE TALES, George Bird Grinnell, 446.
BLUE FAIRY BOOK, THE, Andrew Lang, *ed.*, 106, 294.
BLUE PARROT, THE, Andrew Lang, *ed.*, 184.
BLUE SWORDSMAN, THE, Gertrude Crownfield, 127.
BOJABI TREE, THE, Edith Rickert, 9.
BOOK OF ELVES AND FAIRIES, THE, Frances Jenkins Olcott, 245.
BOOK OF FRIENDLY GIANTS, THE, Eunice Fuller, 107.
BOOK OF GOLDEN DEEDS, A, Charlotte M. Yonge, 428.
BOOK OF LEGENDS, THE, Horace E. Scudder, 128.
BOOK OF MYTHS, A, Jean Lang, 406.
BOOK OF ROMANCE, THE, Andrew Lang, *ed.*, 422.
BOOK OF WONDER VOYAGES, THE, Joseph Jacobs, 376.
BOW-WOW AND MEW-MEW, Georgiana M. Craik (Joseph Sindelar, *ed.*), 24.
BOY APPRENTICED TO AN ENCHANTER, THE, Padraic Colum, 317.
BOY WHO KNEW WHAT THE BIRDS SAID, THE, Padraic Colum, 318.
BOY WHO LIVED IN PUDDING LANE, THE, Sarah Addington, 10.
BOY'S KING ARTHUR, THE, Sidney Lanier, 435.
BROWN FAIRY BOOK, THE, Andrew Lang, *ed.*, 294.
BUBBLELOON, Edith Keeley Stokely, 129.
BUNNY BROTHERS, Jacqueline Clayton, 25.
CANADIAN WONDER TALES, Cyrus Macmillan, 277.
CELTIC FAIRY TALES, Joseph Jacobs, 278.
CELTIC STORIES, Edward Thomas, 429.
CHARLIE AND HIS KITTEN TOPSY, Helen Hill and Violet Maxwell, 26.
CHILDREN OF ODIN, THE, Padraic Colum, 407.

- CHILDREN WHO FOLLOWED THE PIPER, THE, Padraic Colum, 225.
CHILDREN'S BLUE BIRD, Madame Maurice Maeterlinck, 130.
CHILDREN'S FAIRY LAND, THE, H. M. Olcott, 164.
CHILDREN'S MUNCHAUSEN, THE, John Martin, *ed.*, 226.
CHILD'S HANSEL AND GRETEL, Norreys J. O'Connor, 131.
CHINESE FABLES AND FOLK STORIES, Mary Hayes Davis and Chow-Leung, 132.
CHINESE FAIRY STORIES, Norman H. Pitman, 165.
CHRISTMAS ANGEL, THE, Katharine Pyle, 69.
CITY THAT NEVER WAS REACHED, THE, Jay T. Stocking, 166.
COCK, THE MOUSE, AND THE LITTLE RED HEN, THE, Félicité Lefèvre, 11.
COPPERTOP, Harold Gaze, 279.
COUNTERPANE FAIRY, THE, Katharine Pyle, 167.
CRICKET OF CARADOR, THE, Joseph Alger and Ogden Nash, 133.
CRIMSON FAIRY BOOK, THE, Andrew Lang, *ed.*, 294.
CUCHULAIN OF MUIRTHEMNE, Lady Gregory, 432.
CUCHULAIN, THE HOUND OF ULSTER, Eleanor Hull, 417.
CUCKOO CLOCK AND THE TAPESTRY ROOM, THE, Mrs. Molesworth, 227.
CURLY-HAIRED HEN, THE, A. Vimar (Nora K. Hill, *tr.*), 280.
CZECHOSLOVAK FAIRY TALES, Parker Fillmore, 168.
DANISH FAIRY TALES, J. Christian Bay, 246.
D'AULNOY'S FAIRY TALES, J. R. Planché, *tr.*, 332.
DAVID BLAIZE AND THE BLUE DOOR, E. F. Benson, 134.
DAVID THE DREAMER, Ralph Bergengren, 41.
DAVY AND THE GOBLIN, CHARLES E. CARRYL, 135.
DIARY OF A MOUSE, THE, Edith Dunham, 27.
DICK WHITTINGTON AND OTHER STORIES, Andrew Lang, *ed.*, 51.
DOCTOR DOLITTLE'S CARAVAN, Hugh Lofting, 228.
DOCTOR DOLITTLE'S CIRCUS, Hugh Lofting, 213.
DOCTOR DOLITTLE'S POST OFFICE, Hugh Lofting, 214.
DOCTOR DOLITTLE'S ZOO, Hugh Lofting, 215.
DOORWAY IN FAIRYLAND, A, Laurence Housman, 319.
DOWNY WING AND SHARP EARS, Carol Cassidy Cole, 70.

- DREAM COACH, THE, Anne and Dillwyn Parrish, 136.
DUMAS FAIRY TALE BOOK, THE, Harry A. Spurr, *ed.*, 281.
DUTCH FAIRY TALES FOR YOUNG FOLKS, William Elliot Griffis, 282.
EAST O' THE SUN AND WEST O' THE MOON, G. W. Dasent, *tr.*, 283.
EAST O' THE SUN AND WEST O' THE MOON, Gudrun Thorne-Thomsen, 108.
ELF MAIDEN, THE, Andrew Lang, *ed.*, 184.
ENCHANTED LAND, THE, Louey Chisholm, 201.
ENGLISH FAIRY TALES, Joseph Jacobs, 137.
ENGLISH FAIRY TALES, Flora Annie Steel, 169.
EVERY DAY STORIES, Carolyn Sherwin Bailey, 37.
FABLES FROM AFAR, Catherine T. Bryce, 42.
FABLES OF ÆSOP, THE, Joseph Jacobs, 98.
FAIRY BOOK, THE, Mrs. D. M. Craik (Miss Mulock, *pseud.*), 109.
FAIRY BOOK, THE, Kate F. Oswell, 28.
FAIRY DETECTIVE, THE, Rupert Hughes, 71.
FAIRY LEGENDS OF IRELAND, Thomas Crofton Croker, 394.
FAIRY READER, THE, James Baldwin, 29.
FAIRY RING, THE, Kate Douglas Wiggin and Nora A. Smith, 247.
FAIRY SPINNING WHEEL, THE, Catulle Mendes, 248.
FAIRY STORIES AND FABLES, James Baldwin, 52.
FAIRY STORIES RETOLD FROM ST. NICHOLAS, 171.
FAIRY TALES, Vol. I, Marion F. Lansing, 110.
FAIRY TALES, Vol. II, Marion F. Lansing, 111.
FAIRY TALES AND OTHER STORIES, Hans Christian Andersen, (W. A. and J. K. Craigie, *trs.*), 216.
FAIRY TALES AND STORIES, Hans Christian Andersen (H. W. Dulcken, *tr.*), 249.
FAIRY TALES CHILDREN LOVE, Charles Welsh, 112.
FAIRY TALES EVERY CHILD SHOULD KNOW, Hamilton Wright Mabie, 250.
FAIRY TALES FROM THE FAR NORTH, P. C. Asbjørnsen (H. L. Braekstad, *tr.*), 251.
FAIRY TALES IN PROSE AND VERSE, William J. Rolfe, 252.

- FAIRY TALES OF ALL NATIONS, Logan Marshall, 170.
FAIRY TALES OF LONG AGO, Julia Darrow Cowles, 94.
FAIRYLAND READER, THE, Edgar Dubs Shimer, 72.
FAMOUS LEGENDS, Emeline C. Crommelin, 172.
FAT OF THE CAT, THE, Louis Untermeyer, 367.
FAVORITE GREEK MYTHS, Lillian S. Hyde, 253.
FILLMORE FOLK TALES, Parker Fillmore (Wilhelmina Harper, *ed.*), 173.
FIRELIGHT FAIRY BOOK, Henry B. Beston, 174.
FLAMP AND OTHER STORIES, THE, E. V. Lucas, 203.
FLYING CARPET, THE, Cynthia Asquith, *ed.*, 138.
FLYING KING OF KURIO, THE, William Rose Benét, 229.
FOLK LORE FROM FOREIGN LANDS, Catherine T. Bryce, 53.
FOLK STORIES AND FABLES, Carolyn Sherwin Bailey, 30.
FOLK TALES FROM MANY LANDS, Lillian Gask, 254.
FOLK TALES FROM THE RUSSIAN, Verra de Blumenthal, 139.
FOLK TALES OF BREFFNY, B. Hunt, 459.
FOLK TALES OF FLANDERS, Jean de Bosschère, 284.
FOR THE CHILDREN'S HOUR, Book I, Carolyn Sherwin Bailey, 30.
FOR THE CHILDREN'S HOUR, Book II, Carolyn Sherwin Bailey, 37.
FORGE IN THE FOREST, THE, Padraic Colum, 333.
FORTUNATE DAYS, THE, Ethel May Gate, 255.
FORTY FAMOUS FAIRY TALES, 113.
FORTY GOOD NIGHT TALES, Rose Fyleman, 54.
FRENCH FAIRY TALES, M. Cary, 175.
FURTHER ADVENTURES OF NILS, Selma Lagerlöf, 320.
GAELIC FOLK TALES, Mary Grant O'Sheridan, 418.
GARDEN OF THE PLYNCK, THE, Karl Wilson Baker, 230.
GERMAN HOUSEHOLD TALES, Grimm, 176.
GINGERBREAD BOY STORY BOOK, Ethel H. Maltby, 31.
GIRL WHO SAT BY THE ASHES, THE, Padraic Colum, 321.
GOCKEL, HINKEL, AND GACKELEIA, Klemens Brentano, 114.
GODS AND HEROES, Robert Edward Francillon, 285.
GOLDEN FAIRY BOOK, THE, Jókai, M., and Others, 286.

- GOLDEN FLEECE, THE, James Baldwin, 377.
GOLDEN GOBLET, THE, Jay T. Stocking, 73.
GOLDEN MERMAID, THE, Andrew Lang, *ed.*, 184.
GOLDEN SPEARS AND OTHER FAIRY TALES, THE, Edmund Leamy, 256.
GOLD'S GLOOM, Arthur W. Ryder, 453.
GRANNY'S WONDERFUL CHAIR, Frances Browne, 99.
GREAT OPERA STORIES, Millicent S. Bender, 177.
GREEK LEGENDS, Mary Agnes Hamilton, 395.
GREEN FAIRY BOOK, THE, Andrew Lang, 287.
GREEN WILLOW, Grace James, 231.
GREY FAIRY BOOK, THE, Andrew Lang, 294.
GRIMM'S FAIRY TALES, James H. Fassett, *ed.*, 74.
GUIDE TO CAPER, A, Thomas Bodkin, 140.
GULLIVER'S TRAVELS, Thomas M. Balliet, *ed.*, 232.
GULLIVER'S TRAVELS FOR CHILDREN, James Baldwin, *ed.*, 55.
GULLIVER'S TRAVELS INTO LILLIPUT AND BROBDINGNAG, Jonathan Swift, 233.
HAPPY HOLIDAYS, Frances G. Wickes, 204.
HAPPY HOUR STORIES, M. Genevieve Silvester and Edith Marshall Peter, 12.
HAPPY PRINCE AND OTHER FAIRY TALES, THE, Oscar Wilde, 396.
HAWAII, THE RAINBOW LAND, Katherine Pope, 178.
HAWAIIAN LEGENDS OF VOLCANOES, W. D. Westervelt, 454.
HERAKLES, THE HERO OF THEBES, M. E. Burt and Z. A. Ragozin, 334.
HERO FOLK OF ANCIENT BRITAIN, Sara E. Wiltse, 75.
HEROES OF GREEK FAIRY TALES, Charles Kingsley, 345.
HEROES OF THE DAWN, Violet Russell, 378.
HEROIC LEGENDS, Agnes Grozier Herbertson, 257.
HERO-MYTHS AND LEGENDS OF THE BRITISH RACE, M. I. Ebbutt, 447.
HIGH DEEDS OF FINN, THE, T. W. Rolleston, 379.
HOLLOW TREE AND DEEPWOODS BOOK, THE, Albert Bigelow Paine, 115.

- HONEY-BEE, Anatole France, 207.
- HOUSEHOLD FAIRY TALES, Grimm, 179.
- Household Stories from the Collection of the Brothers Grimm,
Lucy Crane, *tr.* 115 x.
- HOWELLS STORY BOOK, THE, Mary E. Burt and Mildred Howells,
205.
- HUNDRED FABLES OF ÆSOP, A, Sir Roger l'Estrange (Kenneth
Grahame, *ed.*), 436.
- HUON OF BORDEAUX, Retold by Robert Steele, 437.
- ILIAD FOR BOYS AND GIRLS, THE, Alfred J. Church, 335.
- INDIAN FOLK TALES, Mary F. Nixon-Roulet, 288.
- INDIAN HERO TALES, Gilbert L. Wilson, 182.
- INDIAN LEGENDS, Johanna R. M. Lyback, 141.
- INDIAN LEGENDS, Marion Foster Washburne, 258.
- INDIAN LEGENDS RETOLD, Elaine Goodale Eastman, 183.
- INDIAN OLD-MAN STORIES, Frank B. Linderman, 289.
- INDIAN TALES FOR LITTLE FOLKS, W. S. Phillips, 76.
- INDIAN WHY STORIES, Frank B. Linderman, 290.
- IN FAIRYLAND, Louey Chisholm, 180.
- IN THE DAYS OF GIANTS, Abbie Farwell Brown, 181.
- IN THE LAND OF DIGGLEDY DAN, Edwin P. Norwood, 56.
- INVISIBLE PRINCE, THE, Andrew Lang, *ed.*, 184.
- IRISH FAIRY AND FOLK TALES, William Butler Yeats, *ed.*, 455.
- IRISH FAIRY BOOK, THE, Alfred Perceval Graves, 456.
- IRISH FAIRY TALES, James Stephens, 438.
- ISLAND OF THE MIGHTY, THE, Padraic Colum, 408.
- JAPANESE FAIRY TALES, Lafcadio Hearn and Others, 259.
- JAPANESE FAIRY TALES, Yei Theodora Ozaki, 291.
- JATAKA TALES OF INDIA, THE, Ellen C. Babbitt, 116.
- JOURNEY TO THE GARDEN GATE, A, Ralph M. Townshend, 142.
- JUNGLE BOOK, THE, Rudyard Kipling, 322.
- JUST SO STORIES, Rudyard Kipling, 100.
- KAROC INDIAN STORIES, Sarah Emilia Olden, 292.
- KING ARTHUR AND HIS KNIGHTS, Maude Radford Warren, 293.
- KING ARTHUR AND HIS KNIGHTS, Philip Schuyler Allen, 409.

- KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE, Sir Thomas Malory (Clifton Johnson, *ed.*), 368.
- KING OF IRELAND'S SON, THE, Padraic Colum, 336.
- KING OF THE GOLDEN RIVER, THE, John Ruskin, 208.
- KING OF THE WATERFALLS, Andrew Lang, *ed.*, 184.
- KING PENGUIN, Richard Henry Horne, 117.
- KINGDOM OF THE WINDING ROAD, THE, Cornelia Meigs, 234.
- KIPLING STORIES AND POEMS EVERY CHILD SHOULD KNOW, Book II, Rudyard Kipling, 430.
- KITTY CAT TALES, Alice Van Leer Carrick, 77.
- KNEE-HIGH TO A GRASSHOPPER, Anne and Dillwyn Parrish, 118.
- KNIGHTLY LEGENDS OF WALES, *or* THE BOY'S MABINOGION, Sidney Lanier, 439.
- LABOULAYE'S FAIRY BOOK, Edouard Laboulaye (Mary L. Booth, *tr.*), 369.
- LAND OF OZ, THE, L. Frank Baum, 57.
- LAST FAIRY TALES, Edouard Laboulaye (Mary L. Booth, *tr.*), 370.
- LAST OF THE HUGGERMUGGERS, THE, Christopher Pearse Cranch, 295.
- LEGENDARY HEROES OF IRELAND, Harold F. Hughes, 296.
- LEGENDS OF ANCIENT EGYPT, F. H. Brooksbank, 460.
- LEGENDS OF KING ARTHUR AND HIS KNIGHTS, James Knowles, 440.
- LEGENDS OF NORSELAND, Mara L. Pratt, 78.
- LEGENDS OF THE MIDDLE AGES, H. A. Guerber, 441.
- LEGENDS OF THE RED CHILDREN, Mara L. Pratt, 79.
- LIGHT PRINCESS AND OTHER FAIRY TALES, THE, George MacDonald, 297.
- LILAC FAIRY BOOK, THE, Andrew Lang, 294.
- LITTLE BLACK SAMBO, Helen Bannerman, 13.
- LITTLE BLUE MAN, THE, Guiseppi Fanciulli, 143.
- LITTLE BOY LOST, A, W. H. Hudson, 217.
- LITTLE GREY GOOSE, THE, Félicité Lefèvre, 14.
- LITTLE HOUSE IN THE FAIRY WOOD, THE, Ethel Cook Eliot, 235.

- LITTLE KING LOC, Andrew Lang, *ed.*, 184.
LITTLE LAME PRINCE, Mrs. D. M. Craik (Miss Mulock, *pseud.*), 101.
LITTLE MAN WITH ONE SHOE, THE, Margery Bailey, 323.
LITTLE MATCH MAN, Luigi Barzini, 102.
LITTLE MR. THIMBLEFINGER, Joel Chandler Harris, 144.
LONG LEGS, BIG MOUTH, BURNING EYES, Olga Kovalsky and Brenda Putnam, 58.
MABINOGION, THE, Lady Charlotte Guest, *tr.*, 442.
MAGIC BOOK, THE, Andrew Lang, *THE, ed.*, 184.
MAGIC CASEMENT, Kate Douglas Wiggin and Nora A. Smith, 298.
MAGIC FISHBONE, THE, Charles Dickens, 119.
MANABOZHO, Maude Radford Warren, 145.
MARVELLOUS MUSICIAN, THE, Andrew Lang, *ed.*, 184.
MEDIÆVAL ROMANCE, Netta Syrett, 457.
MEMOIRS OF A LONDON DOLL, Richard Henry Horne, (Mrs. Fairstar, *pseud.*), 120.
MERMAID'S GIFT, THE, Julia Brown, 299.
MERRY TALES, Eleanor L. and Ada M. Skinner, 80.
MIGHTY MIKKO, Parker Fillmore, 300.
MISS MUFFET'S CHRISTMAS PARTY, Samuel McChord Crothers, 146.
MOONSHINE AND CLOVER, Laurence Housman, 346.
MORE ENGLISH FAIRY TALES, Joseph Jacobs, 185.
MORE JATAKA TALES, Ellen C. Babbitt, 147.
MORE RUSSIAN PICTURE TALES, Valery Carrick, 84.
MORE TALES FROM THE ARABIAN NIGHTS, Frances Jenkins Olcott, 371.
MOTHER WEST WIND'S ANIMAL FRIENDS, Thornton W. Burgess, 59.
MOTHER WEST WIND'S CHILDREN, Thornton W. Burgess, 60.
MOTHER WEST WIND'S NEIGHBORS, Thornton W. Burgess, 61.
MR. RABBITT AT HOME, Joel Chandler Harris, 148.
MR. WIND AND MADAM RAIN, Paul de Musset (Emily Makepeace, *tr.*), 186.

MY OWN FAIRY BOOK, Andrew Lang, 347.

MYTHS AND LEGENDS OF BRITISH NORTH AMERICA, Katharine B. Judson, 423.

MYTHS AND LEGENDS OF OUR OWN LAND, C. M. Skinner, 424.

MYTHS AND LEGENDS OF THE MISSISSIPPI VALLEY AND GREAT LAKES, Katharine B. Judson, 260.

MYTHS OF THE RED CHILDREN, Gilbert L. Wilson, 62.

NAVAHO TALES, William Whitman, 348.

NEAR AND FAR STORIES, Lora B. Peck, 43.

NICHOLAS, A MANHATTAN CHRISTMAS STORY, Anne Carroll Moore, 261.

NORSE STORIES, Hamilton Wright Mabie, 337.

NORSE TALES, Edward Thomas, 461.

NORWEGIAN FAIRY TALES, Asbjørnsen and Moe (Helen and John Gade, *trs.*), 187.

NUMBER ONE JOY STREET, W. J. de la Mare and Others, 149.

NUMBER TWO JOY STREET, G. K. Chesterton and Others, 150.

NUMBER THREE JOY STREET, W. J. de la Mare and Others, 151.

NUMBER FOUR JOY STREET, W. J. de la Mare and Others, 152.

NURSERY TALES FROM MANY LANDS, Eleanor L. and Ada M. Skinner, 15.

OAK TREE FAIRY BOOK, THE, Clifton Johnson, 63.

ODYSSEY FOR BOYS AND GIRLS, THE, Alfred J. Church, 338.

ODYSSEY OF HOMER, THE, Butcher and Lang, 433.

ODYSSEY OF HOMER, THE, George Herbert Palmer, 434.

OLD BALLADS IN PROSE, Eva March Tappan, 301.

OLD CELTIC ROMANCES, P. W. Joyce, 448.

OLD ENGLISH FAIRY TALES, S. Baring-Gould, 380.

OLD GREEK FOLK STORIES, Josephine Preston Peabody, 357.

OLD GREEK STORIES, James Baldwin, 188.

OLD INDIAN LEGENDS, Zitkala-Sa, 189.

OLD MAN COYOTE, Clara K. Bayliss, 358.

OLD MOTHER WEST WIND, Thornton W. Burgess, 64.

OLD NORSE STORIES, Sarah Powers Bradish, 302.

OLD SWEDISH FAIRY TALES, Anna Wahlenberg, 104.

- OLD TOBACCO SHOP, THE, William Bowen, 303.
OLD WORLD WONDER STORIES, M. V. O'Shea, 190.
OLIVE FAIRY BOOK, THE, Andrew Lang, 294.
ONE FOOTED FAIRY, THE, Alice Brown, 191.
ON SHINY WINGS, Helen von Kolnitz Hyer, 81.
ORPHEUS WITH HIS LUTE, W. M. L. Hutchinson, 397.
OUT OF THE NORTHLAND, Emilie Kip Baker, 262.
OUTLOOK FAIRY BOOK, THE, Laura Winnington, 192.
PAGE, ESQUIRE AND KNIGHT, Marion Lansing, 339.
PALACE MADE BY MUSIC, THE, Raymond MacDonald Alden, 153.
PAUL BUNYAN, Esther Shephard, 462.
PAUL BUNYAN AND HIS GREAT BLUE OX, Wallace Wadsworth, 398.
PAWNEE HERO STORIES AND FOLK TALES, George Bird Grinnell, 449.
PEEP-SHOW MAN, THE, Padraic Colum, 263.
PEGGY IN TOYLAND, Archibald Marshall, 82.
PEPPER AND SALT, Howard Pyle, 236.
PETER PAN AND WENDY, James M. Barrie, 218.
PETER PEA, N. G. Grishina, 16.
PETER RABBIT STORY BOOK, THE, 32.
PICTURE TALES FROM THE RUSSIAN, Valery Carrick, 83.
PIE AND THE PATTY-PAN, THE, Beatrix Potter, 4.
PINK FAIRY BOOK, THE, Andrew Lang, 294.
PINOCCHIO IN AFRICA, Angelo Patri, *tr.*, 121.
PINOCCHIO, THE ADVENTURES OF A MARIONETTE, C. Collodi, (Walter S. Cramp, *tr.*), 237.
PINOCCHIO UNDER THE SEA, Carolyn della Chiesa, *tr.*, 304.
PLAYMATES IN PRINT, Edna Whitman, 86.
POOR CECCO, Margery Williams Bianco, 154.
POPPY SEED CAKES, THE, Margery Clark, 17.
POPULAR FAIRY TALES, THE, Grimm Brothers, 202.
POPULAR STORIES, Grimm Brothers, 122.
PRINCE AND HIS ANTS, THE, S. F. Woodruff, *tr.*, 324.
PRINCESS AND THE GOBLIN, THE, George MacDonald, 209.

- PUCK OF POOK'S HILL, Rudyard Kipling, 410.
PUEBLO INDIAN FOLK STORIES, Charles F. Lummis, 381.
PUNCH AND ROBINETTA, Ethel May Gate, 155.
QUEEN ZIXI OF IX, L. Frank Baum, 156.
QUEEN'S MUSEUM AND OTHER FANCIFUL TALES, THE, Frank Stockton, 325.
RACKETTY-PACKETTY HOUSE, Frances Hodgson Burnett, 38.
RAINBOW CAT, THE, Rose Fyleman, 65.
RED FAIRY BOOK, THE, Andrew Lang, 294.
REWARDS AND FAIRIES, Rudyard Kipling, 411.
REYNARD THE FOX, Louise E. Smythe, 5.
RHYMES AND STORIES, Marion Florence Lansing, 18.
ROBIN HOOD, Paul Creswick, 361.
ROBIN HOOD, Howard Pyle, 363.
ROBIN HOOD, Louis Rhead, 364.
ROBIN HOOD AND HIS MERRY MEN, Maude Radford Warren, 305.
ROBIN HOOD: HIS BOOK, Eva March Tappan, 264.
ROCKY MOUNTAIN TIPI TALES, Hale G. Borland, 306.
ROMANCE OF KING ARTHUR, THE, Alfred W. Pollard, 443.
ROOTABAGA PIGEONS, Carl Sandburg, 157.
ROOTABAGA STORIES, Carl Sandburg, 123.
ROSE AND THE RING, THE, William Makepeace Thackeray, 307.
RUMPTY-DUDGET'S TOWER, Julian Hawthorne, 124.
RUSSIAN GRANDMOTHER'S WONDER TALES, Louise Seymour Houghton, 265.
RUSSIAN WONDER TALES, Post Wheeler, 266.
SAMPO, THE, James Baldwin, 382.
SANDMAN'S FOREST, THE, Louis Dodge, 158.
SANTA CLAUS IN SUMMER, Compton Mackenzie, 349.
SATIN SURGEON, THE, Andrew Lang, *ed.*, 184.
SECOND FAIRY READER, THE, James Baldwin, 33.
SEVEN CITIES OF CIBOLA, THE, Aileen Nusbaum, 340.
SEVEN PEAS IN THE POD, Margery Bailey, 326.
SHOEMAKER'S APRON, THE, Parker Fillmore, 193.
SIEGFRIED, John H. Cox, 308.

- SIEGFRIED AND BEOWULF, Zenaide A. Ragozin, 383.
- SILESIAN FOLK TALES, James Lee and James Cary, 194.
- SILVER FAIRY BOOK, THE, Voltaire and Others, 309.
- SINGING FEATHERS, Theodore A. Harper, 159.
- SIR MARROK, Allen French, 372.
- SKAZKI, TALES AND LEGENDS OF OLD RUSSIA, Ida Zeitlin, 341.
- SKUNNY WUNDY AND OTHER INDIAN TALES, Arthur C. Parker, 267.
- SLEEPING BEAUTY AND OTHER FAIRY TALES, THE, Sir Arthur Quiller-Couch, 350.
- SNAKE PRINCE, THE, Andrew Lang, *ed.*, 184.
- SO-FAT AND MEW-MEW, Georgiana M. Craik, 34.
- SOLARIO THE TAILOR, William Bowen, 351.
- SOME MERRY ADVENTURES OF ROBIN HOOD, Howard Pyle, 219.
- SONNY BUNNY RABBIT AND HIS FRIENDS, Grace MacGowan Cooke, 310.
- STAIRCASE OF STORIES, A, Louey Chisholm and Amy Steedman, 466.
- STILL MORE RUSSIAN PICTURE TALES, Valery Carrick, 85.
- STOKES' WONDER BOOK OF FAIRY TALES, Elisabeth Vernon Quinn, 125.
- STORIES FROM CHAUCER, J. W. McSpadden, 399.
- STORIES FROM THE ARABIAN NIGHTS, Laurence Housman, 352.
- STORIES FROM THE RABBIS, Abram S. Isaacs, 400.
- STORIES FROM WAGNER, J. Walker McSpadden, 425.
- STORIES OF CLASSIC MYTHS, RETOLD FROM ST. NICHOLAS, 311.
- STORIES OF GREAT ADVENTURES, Carolyn Sherwin Bailey, 312.
- STORIES OF KING ARTHUR AND THE ROUND TABLE, Beatrice Clay, 342.
- STORIES OF NORSE HEROES, E. M. Wilmot-Buxton, 343.
- STORIES OF OLD GREECE AND ROME, Emilie Kip Baker, 373.
- STORIES OF PERSIAN HEROES, E. M. Wilmot-Buxton, 384.
- STORIES OF ROBIN HOOD AND HIS MERRY OUTLAWS, J. Walker McSpadden, 387.
- STORIES OF THE KING, James Baldwin, 385.

- STORIES OF THE VIKINGS, Maurice Dunlap, 450.
STORY HOUR FAVORITES, Wilhelmina Harper, 238.
STORY OF A DONKEY, THE, Charles Welsh, 66.
STORY OF ÆNEAS, THE, M. Clarke, 401.
STORY OF A SAWDUST DOLL, THE, Laura Lee Hope, 87.
STORY OF DOCTOR DOLITTLE, THE, Hugh Lofting, 210.
STORY OF JOHNNY-CAKE, THE, Clifton Johnson, 19.
STORY OF KING ARTHUR, THE, Edward Brooks, 386.
STORY OF KING ARTHUR AND HIS KNIGHTS, THE, Howard Pyle, 412.
STORY OF MRS. TUBBS, THE, Hugh Lofting, 20.
STORY OF SIEGFRIED, THE, Edward Brooks, 389.
STORY OF SIR LAUNCELOT AND HIS COMPANIONS, THE, Howard Pyle, 414.
STORY OF THE ÆNEID, THE, Edward Brooks, 426.
STORY OF THE CANTERBURY PILGRIMS, THE, F. J. Harvey Darton, 419.
STORY OF THE CHAMPIONS OF THE ROUND TABLE, THE, Howard Pyle, 413.
STORY OF THE GOLDEN AGE, A, James Baldwin, 390.
STORY OF THE GRAIL AND THE PASSING OF ARTHUR, THE, Howard Pyle, 415.
STORY OF THE ODYSSEY, THE, Edward Brooks, 391.
STORY OF TROY, THE, M. Clarke, 402.
STORY OF ULYSSES, THE, M. Clarke, 403.
STRANGE STORY OF MR. DOG AND MR. BEAR, THE, Mabel Fuller Blodgett, 44.
TAILOR OF GLOUCESTER, THE, Beatrix Potter, 1.
TALE OF BENJAMIN BUNNY, THE, Beatrix Potter, 6.
TALE OF CUFFY BEAR, THE, Arthur Scott Bailey, 88.
TALE OF MR. JEREMY FISHER, THE, Beatrix Potter, 21.
TALE OF MRS. TIGGY-WINKLE, THE, Beatrix Potter, 7.
TALE OF PETER RABBIT, THE, Beatrix Potter, 8.
TALE OF SQUIRREL NUTKIN, THE, Beatrix Potter, 22.
TALE OF THE GOOD CAT JUPIE, THE, Neely McCoy, 2.

- TALE OF TOM KITTEN, THE, Beatrix Potter, 23.
TALES FROM MUNCHAUSEN, Edward Everett Hale, 420.
TALES FROM SHAKESPEARE, Charles and Mary Lamb, 421.
TALES FROM SILVER LANDS, Charles J. Finger, 404.
TALES FROM THE ENCHANTED ISLES, Ethel May Gate, 160.
TALES FROM THE FJELD, George Dasent, *tr.*, 313.
TALES FROM TIMBUKTU, Constance Smedley (C. S. Armfield), 327.
TALES OF EARLY ENGLAND, E. M. Wilmot-Buxton, 353.
TALES OF FOLK AND FAIRIES, Katharine Pyle, 195.
TALES OF LAUGHTER, Kate Douglas Wiggin and Nora A. Smith, 239.
TALES OF MOTHER GOOSE, THE, Charles Perrault (Charles Welsh, *ed.*), 196.
TALES OF ROMANCE, Andrew Lang, *ed.*, 268.
TALES OF THE ENCHANTED ISLANDS OF THE ATLANTIC, Thomas Wentworth Higginson, 405.
TALES OF TROY AND GREECE, Andrew Lang, 220.
TALES OF TRUE KNIGHTS, George Philip Krapp, 392.
TALES OF WONDER, Kate Douglas Wiggin, 269.
TALES OF WONDER AND MAGIC, Katharine Pyle, 197.
TALES THAT NIMKO TOLD, Mary Brecht Pulver, 89.
TALKING BEASTS, THE, Kate Douglas Wiggin and Nora A. Smith, 270.
TAYTAY'S MEMORIES, Elizabeth DeHuff, 198.
TAYTAY'S TALES, Elizabeth DeHuff, 199.
THIS WAY TO CHRISTMAS, Ruth Sawyer, 240.
THREE LITTLE PIGS, THE, 35.
THREE MULLA-MULGARS, THE, Walter de la Mare, 221.
THROUGH THE LOOKING GLASS, Lewis Carroll, *pseud.* (Charles L. Dodgson), 103.
TIRED TROLLEY CAR, THE, Beth A. Retner, 90.
TOMMY TROT'S VISIT TO SANTA CLAUS, Thomas Nelson Page, 161.
TORTOISE AND THE GEESE, AND OTHER FABLES OF BIDPAI, THE, Maude Barrows Dutton, 162.
TOTEM TALES, W. S. Phillips, 354.

- TREASURE OF THE ISLE OF MIST, THE, W. W. Tarn, 451.
- TREASURY OF FOLK TALES, A, Lillian Gask, 271.
- TWELVE DANCING PRINCESSES AND OTHER FAIRY TALES, THE, Sir Arthur Quiller-Couch, 314.
- TWENTY-FOUR UNUSUAL STORIES, Anna Cogswell Tyler, 241.
- TWILIGHT FOLK TALES, Julia Darrow Cowles, 91.
- TWILIGHT LAND, Howard Pyle, 374.
- TYLTYL, Maurice Maeterlinck, 272.
- UNCLE REMUS, HIS SONGS AND HIS SAYINGS, Joel Chandler Harris, 328.
- UNCLE REMUS RETURNS, Joel Chandler Harris, 359.
- VELVET PAWS AND SHINY EYES, Carol Cassidy Cole, 92.
- VIKING TALES, Jennie Hall, 242.
- VIOLET FAIRY BOOK, THE, Andrew Lang, *ed.*, 294.
- VOYAGES OF DOCTOR DOLITTLE, THE, Hugh Lofting, 211.
- VOYAGERS, THE, Padraic Colum, 344.
- WATER BABIES, THE, Charles Kinglsey (J. H. Stickney, *ed.*), 126.
- WATER-BABIES, THE, Charles Kingsley, 222.
- WHEN THE SANDMAN COMES, Gertrude Alice Kay, 93.
- WHITE PATCH, Angelo Patri, *tr.*, 329.
- WIGWAM EVENINGS, Charles A. and Elaine Goodale Eastman, 273.
- WIGWAM STORIES, Mary Catherine Judd, 315.
- WIND BOY, THE, Ethel Cook Eliot, 274.
- WIND IN THE WILLOWS, THE, Kenneth Grahame, 275.
- WINNIE-THE-POOH, A. A. Milne, 465.
- WIZARD OF OZ, THE, L. Frank Baum, 45.
- WIZARD OF THE NORTH, THE, Parker Fillmore, 375.
- WONDER BOOK AND TANGLEWOOD TALES, A, Nathaniel Hawthorne, 223.
- WONDER BOOK OF HORSES, THE, James Baldwin, 355.
- WONDER BOOK OF OLD ROMANCE, A, F. J. Harvey Darton, 444.
- WONDER CLOCK, THE, Howard Pyle, 243.
- WONDER SMITH AND HIS SONS, THE, Ella Young, 330.
- WONDER STORIES FROM THE MABINOGION, Edward Brooks, 427.

- WONDER TALES FROM CHINA SEAS, Frances Jenkins Olcott, 163.
- WONDER TALES FROM WAGNER, Anna Alice Chapin, 458.
- WONDER TALES FROM WINDMILL LANDS, Frances Jenkins Olcott, 200.
- WONDER TALES OF ANCIENT WALES, Bernard Henderson and Stephen Jones, 360.
- WONDER TALES OF THE ANCIENT WORLD, James Baikie, 463.
- WONDER TALES OF THE WORLD, Constance Smedley Armfield, 212.
- WONDERFUL ADVENTURES OF NILS, Selma Lagerlöf, 331.
- WONDERFUL HISTORY OF PETER SCHLEMIHL, Adelbert von Chamisso (Theodore Botton, *tr.*), 445.
- YELLOW FAIRY BOOK, THE, Andrew Lang, *ed.*, 294, 316.

AUTHOR INDEX

Numbers appearing in this index refer to the corresponding titles in the Book List, pp. 42-206.

ÆSOP

Æsop for Children, 40.

Fables of Æsop (Joseph Jacobs, *ed.*), 98.

A Hundred Fables of Æsop (L'Estrange), 436.

ADDINGTON, SARAH

The Boy Who Lived in Pudding Lane, 10.

ALDEN, RAYMOND MACDONALD

The Palace Made by Music, 153.

ALGER, JOSEPH

The Cricket of Carador, 133 (Ogden Nash, *joint author*).

ALLEN, PHILIP SCHUYLER

King Arthur and His Knights, 409.

ANDERSEN, HANS CHRISTIAN

Andersen's Fairy Tales, 96 (Valdemar Paulsen, *tr.*).

Fairy Tales and Other Stories, 216.

Fairy Tales and Stories, 249 (H. W. Dulcken, *tr.*).

ARMFIELD, CONSTANCE SMEDLEY

The Armfields' Animal Book, 362.

Tales from Timbuktu, 327.

Wonder Tales of the World, 212.

ASBJÖRNSSEN, P. C.

Fairy Tales from the Far North, 251 (H. L. Braekstad, *tr.*).

Norwegian Fairy Tales, 187 (Moe, *joint author*).

ASQUITH, CYNTHIA, *ed.*

The Flying Carpet, 138.

AULNOY, MADAME de

The Children's Fairyland, 164 (H. M. Olcott, *tr.* and *ed.*).

D'Aulnoy's Fairy Tales, 332 (J. R. Planché, *ed.*).

AUSTIN, MARY

The Basket Woman, 276.

BABBITT, ELLEN C.

The Jataka Tales of India, 116.

More Jataka Tales, 147.

BAIKIE, JAMES

Wonder Tales of the Ancient World, 463.

BAILEY, ARTHUR SCOTT

Tale of Cuffy Bear, 88.

BAILEY, CAROLYN SHERWIN

For the Children's Hour, Bk. I (Folk Stories and Fables, variant title), 30.

For the Children's Hour, Bk. II (Every Day Stories, variant title), 37.

Stories of Great Adventures, 312.

BAILEY, MARGERY

The Little Man with One Shoe, 323.

Seven Peas in the Pod, 326.

BAKER, EMILIE KIP

Out of the Northland, 262.

Stories of Old Greece and Rome, 373.

BAKER, KARL WILSON

The Garden of the Plynck, 230.

BALDWIN, JAMES

Another Fairy Reader, 36.

The Fairy Reader, 29.

Fairy Stories and Fables, 52.

The Golden Fleece, 377.

Gulliver's Travels for Children, 55 (*ed.*).

Old Greek Stories, 188.

The Sampo, 382.

The Second Fairy Reader, 33.

BALDWIN, JAMES — *Continued*

Stories of the King, 385.

A Story of the Golden Age, 390.

The Story of Roland, 388.

The Wonder Book of Horses, 355.

BALLIET, THOMAS M., *ed.*

See Jonathan Swift

BANNERMAN, HELEN

Little Black Sambo, 13.

BARING-GOULD, S.

Old English Fairy Tales, 380.

BARRIE, JAMES M.

Peter Pan and Wendy, 218.

BARZINI, LUIGI

Little Match Man, 102.

BAUM, L. FRANK

The Land of Oz, 57.

Queen Zixi of Ix, 156.

The Wizard of Oz, 45.

BAY, J. CHRISTIAN

Danish Fairy Tales, 246.

BAYLISS, CLARA K.

Old Man Coyote, 358.

BENDER, MILLICENT S.

Great Opera Stories, 177.

BENÉT, WILLIAM ROSE

The Flying King of Kurio, 229.

BENSON, E. F.

David Blaize and the Blue Door, 134.

BERGENGREN, RALPH

David the Dreamer, 41.

BERTELLI

Ciondolino, trans. under the titles:

The Prince and His Ants (S. F. Woodruff, *tr.*).

White Patch (Angelo Patri, *tr.*).

BESTON, HENRY B.

Firelight Fairy Book, 174.

BIANCO, MARGERY WILLIAMS

Poor Cecco, 154.

BIDPAI

The Tortoise and the Geese, and Other Fables of Bidpai, 162
(Maud Barrows Dutton, *ed.*).

BLODGETT, MABEL FULLER

The Strange Story of Mr. Dog and Mr. Bear, 44.

BLUMENTHAL, VERRA DE

Folk Tales from the Russian, 139.

BODKIN, THOMAS

A Guide to Caper, 140.

BOOTH, MARY L., *tr.*

See Laboulaye.

BORLAND, HALE G.

Rocky Mountain Tipi Tales, 306.

BOSSCHÈRE, JEAN DE

Folk Tales of Flanders, 284.

BOTTON, THEODORE, *tr.*

See Adelbert von Chamisso.

BOURCHIER, SIR JOHN

Huon of Bordeaux, 437 (Robert Steele, *ed.*).

BOWEN, WILLIAM

The Old Tobacco Shop, 303.

Solario the Tailor, 351.

BRADISH, SARAH POWERS

Old Norse Stories, 302.

BRAEKSTAD, H. L., *tr.*

See P. C. Asbjørnsen.

BRENTANO, KLEMENS

Gockel, Hinkel, and Gackeleia, 114.

BROOKS, EDWARD

The Story of King Arthur, 386.

The Story of Siegfried, 389.

BROOKS, EDWARD — *Continued*

The Story of the Æneid, 426.

The Story of the Odyssey, 391.

Wonder Stories from the Mabinogion, 427.

BROOKSBANK, F. H.

Legends of Ancient Egypt, 460.

BROWN, ABBIE FARWELL

In the Days of Giants, 181.

BROWN, ALICE

The One Footed Fairy, 191.

BROWN, JULIA

The Mermaid's Gift, 299.

BROWNE, FRANCES

Granny's Wonderful Chair, 99.

BRYANT, SARA CONE

Best Stories to Tell to Children, 464.

BRYCE, CATHERINE T.

Fables from Afar, 42.

Folk Lore from Foreign Lands, 53.

BURGESS, THORNTON W.

Adventures of Jerry Muskrat, 46.

Adventures of Johnny Chuck, 67.

Adventures of Mr. Mocker, 47.

Adventures of Peter Cottontail, 48.

Adventures of Reddy Fox, 49.

Adventures of Unc' Billy Possum, 50.

Mother West Wind's Animal Friends, 59.

Mother West Wind's Children, 60.

Mother West Wind's Neighbors, 61.

Old Mother West Wind, 64.

BURNETT, FRANCES HODGSON

Racketty-Packetty House, 38.

BURT, MARY E.

Herakles, the Hero of Thebes, 334 (Z. A. Ragozin, *joint author*).

The Howells Story Book, 205 (Mildred Howells, *joint author*).

- BUTCHER, SAMUEL H., *ed.*
Odyssey of Homer, The, 433 (Andrew Lang, *joint ed.*).
- CARRICK, ALICE VAN LEER
Kitty Cat Tales, 77.
- CARRICK, VALERY
More Russian Picture Tales, 84.
Picture Tales from the Russian, 83.
Still More Russian Picture Tales, 85.
- CARROLL, LEWIS, *pseud.* (Charles L. Dodgson).
Alice's Adventures in Wonderland and
Through the Looking Glass, 95 and 103.
- CARRYL, CHARLES E.
Davy and the Goblin, 135.
- CARY, JAMES
Silesian Folk Tales, 194 (James Lee, *joint author*).
- CARY, M.
French Fairy Tales, 175.
- CHAMISSO, ADELBERT VON
Wonderful History of Peter Schlemihl, 445 (Theodore Botton, *tr.*).
- CHAPIN, ANNA ALICE
Wonder Tales from Wagner, 458.
- CHAUCEUR
Stories from Chaucer, 399 (J. W. McSpadden).
Story of the Canterbury Pilgrims, 419 (J. Harvey Darton).
- CHIESA, CAROLYN M. DELLA, *tr.*
Pinocchio Under the Sea, 304.
- CHISHOLM, LOUEY
The Enchanted Land, 201.
In Fairyland, 180.
A Staircase of Stories, 466 (Amy Steedman, *joint author*).
- CHOW-LEUNG
See Mary Hayes Davis.
- CHURCH, ALFRED J.
The Iliad for Boys and Girls, 335.
The Odyssey for Boys and Girls, 338.

CLARK, MARGERY, *pseud.*

The Poppy Seed Cakes, 17.

CLARKE, M.

The Story of Æneas, 401.

The Story of Troy, 402.

The Story of Ulysses, 403.

CLAY, BEATRICE

Stories of King Arthur and the Round Table, 342.

CLAYTON, JACQUELINE

Bunny Brothers, 25.

COLE, CAROL CASSIDY

Downy Wing and Sharp Ears, 70.

Velvet Paws and Shiny Eyes, 92.

COLLODI, C.

Pinocchio, the Adventures of a Marionette, 237 (Walter S. Cramp, *tr.*).

COLUM, PADRAIC

The Adventures of Odysseus and the Tale of Troy, 431.

Arabian Nights, 416.

At the Gateways of the Day, 452.

The Boy Apprenticed to an Enchanter, 317.

The Boy Who Knew What the Birds Said, 318.

The Children of Odin, 407.

The Children Who Followed the Piper, 225.

The Forge in the Forest, 333.

The Girl Who Sat by the Ashes, 321.

The Island of the Mighty, 408.

The King of Ireland's Son, 336.

The Peep-Show Man, 263.

The Voyagers, 344.

COOKE, GRACE MACGOWAN

Sonny Bunny Rabbit and His Friends, 310.

COOPER, FREDERIC TABER

An Argosy of Fables, 97.

- COWLES, JULIA DARROW
Fairy Tales of Long Ago, 94.
Twilight Folk Tales, 91.
- COX, JOHN H.
Siegfried, 308.
- CRAIGIE, W. A. AND J. K. (*trs.*)
See Hans Christian Andersen.
- CRAIK, MRS. D. M. (Miss Mulock, *pseud.*)
Adventures of a Brownie, 39.
The Fairy Book, 109.
The Little Lame Prince, 101.
- CRAIK, GEORGINA M.
Bow-Wow and Mew-Mew, 24.
So-Fat and Mew-Mew, 34.
- CRAMP, WALTER S., *tr.*
See Collodi.
- CRANCH, CHRISTOPHER PEARSE
The Last of the Huggermuggers, 295.
- CRANE, LUCY, *tr.*
Household Stories from the Collection of the Brothers Grimm,
115 x.
- CRESWICK, PAUL
Robin Hood, 361.
- CROKER, THOMAS CROFTON
Fairy Legends of Ireland, 394.
- CROMMELIN, EMELINE C.
Famous Legends, 172.
- CROTHERS, SAMUEL MCCHORD
Miss Muffet's Christmas Party, 146.
- CROWNFIELD, GERTRUDE
The Blue Swordsman, 127.
- DARTON, F. J. HARVEY
The Story of the Canterbury Pilgrims, 419.
A Wonder Book of Old Romance, 444.

DASENT, G. W., *tr.*

East o' the Sun and West o' the Moon, 283.

Tales from the Fjeld, 313.

DAVIS, MARY HAYES

Chinese Fables and Folk Stories, 132 (Chow-Leung, *joint author*).

DEHUFF, ELIZABETH

Taytay's Memories, 198.

Taytay's Tales, 199.

DE LA MARE, WALTER

The Three Mulla-Muggars, 221.

DICKENS, CHARLES

The Magic Fishbone, 119.

DODGE, LOUIS

The Sandman's Forest, 158.

DODGSON, CHARLES L.

See Lewis Carroll.

DULCKEN, H. W., *tr.*

See Hans Christian Andersen.

DUMAS, ALEXANDRE

The Dumas Fairy Book, 281 (Harry A. Spurr, *ed.*).

DUNHAM, EDITH

The Diary of a Mouse, 27.

DUNLAP, MAURICE

Stories of the Vikings, 450.

DUTTON, MAUDE BARROWS

See Bidpai.

EASTMAN, CHARLES

See Elaine Eastman.

EASTMAN, ELAINE GOODALE

Indian Legends Retold, 183.

Wigwam Evenings, 273 (Charles Eastman, *joint author*).

EBBUT, M. I.

Hero-Myths and Legends of the British Race, 447.

ELIOT, ETHEL COOK

The Little House in the Fairy Wood, 235.

The Wind Boy, 274.

FAIRSTAR, MRS., *pseud.*

See Richard Henry Horne.

FAIRY STORIES RETOLD FROM ST. NICHOLAS, 171.

FANCIULLI, GUISEPPI

The Little Blue Man, 143.

FASSETT, JAMES H., *ed.*

See Grimm.

FILLMORE, PARKER

Czechoslovak Fairy Tales, 168.

Fillmore Folk Tales, 173 (Wilhelmina Harper, *ed.*).

Mighty Mikko, 300.

The Shoemaker's Apron, 193.

The Wizard of the North, 375.

FINGER, CHARLES J.

Tales from Silver Lands, 404.

FORTY FAMOUS FAIRY TALES, 113.

FRANCE, ANATOLE

Honey-Bee, 207.

FRANCILLON, ROBERT EDWARD

Gods and Heroes, 285.

FRENCH, ALLEN

Sir Marrok, 372.

FULLER, EUNICE

The Book of Friendly Giants, 107.

FYLEMAN, ROSE

Forty Good Night Tales, 54.

The Rainbow Cat, 65.

GADE, HELEN and JOHN, *trs.*

See Asbjørnsen.

GASK, LILLIAN

Folk Tales from Many Lands, 254.

A Treasury of Folk Tales, 271.

GATE, ETHEL MAY

The Fortunate Days, 255.

Punch and Robinetta, 155.

Tales from the Enchanted Isles, 160.

GAZE, HAROLD

Coppertop, 279.

GOLDEN FAIRY BOOK, 286.

GRAHAME, KENNETH

The Wind in the Willows, 275.

See also L'Estrange.

GRAVES, ALFRED PERCEVAL

The Irish Fairy Book, 456.

GREGORY, LADY

Cuchulain of Muirthemne, 432.

GRIFFIS, WILLIAM ELLIOT

Dutch Fairy Tales for Young Folks, 282.

GRIMM BROTHERS

German Household Tales, 176.

Grimm's Fairy Tales, 74 (Fassett, *ed.*)

Household Fairy Tales, 179.

Household Stories from the Collection of the Brothers Grimm,
115 x (Lucy Crane, *tr.*)

Popular Fairy Tales, 202.

Popular Stories, 122.

GRINNELL, GEORGE BIRD

Blackfeet Indian Stories, 244.

Blackfoot Lodge Tales, 446.

Pawnee Hero Stories and Folk Tales, 449.

GRISHINA, N. G.

Peter Pea, 16.

GUERBER, H. A.

Legends of the Middle Ages, 441.

GUEST, LADY CHARLOTTE, *tr.*

The Mabinogion, 442.

- HALE, EDWARD EVERETT
Tales from Munchausen, 420.
- HALL, JENNIE
Viking Tales, 242.
- HAMILTON, MARY AGNES
Greek Legends, 395.
- HARPER, THEODORE A.
Singing Feathers, 159.
- HARPER, WILHELMINA
Story Hour Favorites, 238.
See also Parker Fillmore.
- HARRIS, JOEL CHANDLER
Little Mr. Thimblefinger, 144.
Mr. Rabbit at Home, 148.
Uncle Remus, His Songs and His Sayings, 328.
Uncle Remus Returns, 359.
- HARRIS, MARY CRAIG
Adventures of Johnny Jackrabbit, 68.
- HAWTHORNE, JULIAN
Rumpty-Dudget's Tower, 124.
- HAWTHORNE, NATHANIEL
A Wonder Book and Tanglewood Tales, 223.
- HEARN, LAFCADIO
Japanese Fairy Tales, 259.
- HENDERSON, BERNARD
Wonder Tales of Ancient Wales, 360 (Stephen Jones, *joint author*).
- HERBERTSON, AGNES GROZIER
Heroic Legends, 257.
- HIGGINSON, THOMAS WENTWORTH
Tales of the Enchanted Islands of the Atlantic, 405.
- HILL, HELEN
Charlie and His Kitten Topsy, 26 (Violet Maxwell, *joint author*).
- HILL, NORA K., *tr.*
See A. Vimar.

HODGKINS, MARY D. HUTCHINSON

The Atlantic Treasury of Childhood Stories, 105.

HOLLAND, RUPERT S., *ed.*

The Arabian Nights, 356.

HOPE, LAURA LEE

The Story of a Sawdust Doll, 87.

HORNE, RICHARD HENRY (Mrs. Fairstar, *pseud.*)

King Penguin, 117.

Memoirs of a London Doll, 120.

HOUGHTON, LOUISE SEYMOUR

Russian Grandmother's Wonder Tales, 265.

HOUSMAN, LAURENCE

A Doorway in Fairyland, 319.

Moonshine and Clover, 346.

Stories from the Arabian Nights, 352.

HOWELLS, MILDRED

See Mary E. Burt.

HUDSON, W. H.

A Little Boy Lost, 217.

HUGHES, HAROLD F.

Legendary Heroes of Ireland, 296.

HUGHES, RUPERT

The Fairy Detective, 71.

HULL, ELEANOR

Cuchulain, the Hound of Ulster, 417.

HUNT, B.

Folk Tales of Breffny, 459.

HUTCHINSON, W. M. L.

Orpheus with His Lute, 397.

HYDE, LILLIAN S.

Favorite Greek Myths, 253.

HYER, HELEN VON KOLNITZ

On Shiny Wings, 81.

ISAACS, ABRAM S.

Stories from the Rabbis, 400.

JACOBS, JOSEPH

The Book of Wonder Voyages, 376.

Celtic Fairy Tales, 278.

English Fairy Tales, 137.

The Fables of Æsop, 98 (*ed.*).

More English Fairy Tales, 185.

JAMES, GRACE

Green Willow, 231.

JOHNSON, CLIFTON

The Oak Tree Fairy Book, 63.

The Story of Johnny-Cake, 19.

See also Sir Thomas Malory.

JONES, STEPHEN

See Bernard Henderson.

JOYCE, P. W.

Old Celtic Romances, 448.

JUDD, MARY CATHERINE

Wigwam Stories, 315.

JUDSON, KATHARINE B.

Myths and Legends of British North America, 423.

Myths and Legends of the Mississippi Valley and Great Lakes,
260.

KAY, GERTRUDE

When the Sandman Comes, 93.

KELLER, GOTTFRIED

The Fat of the Cat and Other Stories, 367 (adapted by Louis
Untermeyer).

KINGSLEY, CHARLES

Heroes of Greek Fairy Tales, 345.

The Water-Babies, 222 and 126 (J. H. Stickney, *ed.*).

KIPLING, RUDYARD

The Jungle Book, 322.

Just So Stories, 100.

Kipling Stories and Poems Every Child Should Know, Vol. II,
430.

KIPLING, RUDYARD — *Continued*

Puck of Pook's Hill, 410.

Rewards and Fairies, 411.

KNOWLES, JAMES

Legends of King Arthur and His Knights, 440.

KOVALSKY, OLGA

Long Legs, Big Mouth, Burning Eyes, 58 (Brenda Putnam, *joint author*).

KRAPP, GEORGE PHILIP

Tales of True Knights, 392.

LABOULAYE, EDOUARD

Laboulaye's Fairy Book, 369 (Mary L. Booth, *tr.*).

Last Fairy Tales, 370 (Mary L. Booth, *tr.*).

LAGERLOF, SELMA

Further Adventures of Nils, 320.

Wonderful Adventures of Nils, 331.

LAMB, CHARLES

Adventures of Ulysses, 365 (W. P. Trent, *ed.*).

Tales from Shakespeare, 421 (Mary Lamb, *joint author*).

LAMB, MARY

See Charles Lamb.

LANG, ANDREW

The Blue Fairy Book, 106, 294.

The Book of Romance, 422.

Brown Fairy Book, 294.

Crimson Fairy Book, 294.

Dick Whittington and Other Stories, 51.

The Green Fairy Book, 287, 294.

Grey Fairy Book, 294.

Lilac Fairy Book, 294.

My Own Fairy Book, 347.

Olive Fairy Book, 294.

Pink Fairy Book, 294.

Red Fairy Book, 294.

- Tales of Romance, 268.
Tales of Troy and Greece, 220.
Violet Fairy Book, 294.
Yellow Fairy Book, 294, 316.
See also Samuel H. Butcher.

LANG, JEAN

- A Book of Myths, 406.

LANIER, SIDNEY

- The Boy's King Arthur, 435.
The Boy's Mabinogion or Knightly Legends of Wales, 439.

LANSING, MARION FLORENCE

- Fairy Tales, Vol. I, 110; Vol. II, 111.
Page, Esquire and Knight, 339.
Rhymes and Stories, 18.

LEAMY, EDMUND

- The Golden Spears and Other Fairy Tales, 256.

LEE, JAMES

- See* James Cary.

LEFÈVRE, FÉLICITÉ

- The Cock, the Mouse, and the Little Red Hen, 11.
The Little Grey Goose, 14.

L'ESTRANGE, SIR ROGER

- A Hundred Fables of Æsop, 436 (Kenneth Grahame, *ed.*).

LINDERMAN, FRANK B.

- Indian Old-Man Stories, 289.
Indian Why Stories, 290.

LOFTING, HUGH

- Doctor Dolittle's Caravan, 228.
Doctor Dolittle's Circus, 213.
Doctor Dolittle's Post Office, 214.
Doctor Dolittle's Zoo, 215.
The Story of Doctor Dolittle, 210.
The Story of Mrs. Tubbs, 20.
The Voyages of Doctor Dolittle, 211.

LUCAS, E. V.

The Flamp and Other Stories, 203.

LUMMIS, CHARLES F.

Pueblo Indian Folk Stories, 381.

LYBACK, JOHANNA R. M.

Indian Legends, 141.

MACDONALD, GEORGE

At the Back of the North Wind, 206.

The Light Princess and Other Fairy Tales, 297.

The Princess and the Goblin, 209.

MACDONALD, GREVILLE

Billy Barnicoat, 394.

MACKENZIE, COMPTON

Santa Claus in Summer, 349.

MACMILLAN, CYRUS

Canadian Wonder Tales, 277.

MCCOY, NEELY

The Tale of the Good Cat Jupie, 2.

MCSPADDEN, J. W.

Stories from Chaucer, 399.

Stories from Wagner, 425.

Stories of Robin Hood and His Merry Outlaws, 387.

MABIE, HAMILTON WRIGHT

Fairy Tales Every Child Should Know, 250.

Norse Stories, 337.

MAETERLINCK, MAURICE

Tyltyl, 272.

MAETERLINCK, MADAME MAURICE

Children's Blue Bird, 130.

MAKEPEACE, EMILY, *tr.*

See Paul de Musset.

MALORY, SIR THOMAS

King Arthur and the Knights of the Round Table, 368 (Clifton Johnson, *ed.*).

- MALTBY, ETHEL H.
Gingerbread Boy Story Book, 31.
- MARSHALL, ARCHIBALD
Peggy in Toyland, 82.
- MARSHALL, LOGAN
Fairy Tales of All Nations, 170.
- MARTIN, JOHN, *ed.*
The Children's Munchausen, 226.
- MAXWELL, VIOLET
See Helen Hill.
- MEIGS, CORNELIA
The Kingdom of the Winding Road, 234.
- MENDES, CATULLE
The Fairy Spinning Wheel, 248.
- MILNE, A. A.
Winnie-the-Pooh, 465.
- MOE, J. I.
See P. C. Asbjørnsen.
- MOLESWORTH, MRS.
The Cuckoo Clock and the Tapestry Room, 227.
- MOORE, ANNE CARROLL
Nicholas, a Manhattan Christmas Story, 261.
- MULOCK, MISS, *pseud.*
See Mrs. D. M. Craik
- MUSSET, PAUL DE
Mr. Wind and Madam Rain, 186 (Emily Makepeace, *tr.*).
- NASH, OGDEN
See Joseph Alger
- NIXON-ROULET, MARY F.
Indian Folk Tales, 288.
- NORWOOD, EDWIN P.
In the Land of Diggledy Dan, 56.
- NUMBER ONE JOY STREET, 149.
- NUMBER TWO JOY STREET, 150.

NUMBER THREE JOY STREET, 151.

NUMBER FOUR JOY STREET, 152.

NUSBAUM, AILEEN

The Seven Cities of Cibola, 340.

O'CONOR, NORREYS J.

Child's Hansel and Gretel, 131.

OLCOTT, FRANCES JENKINS

The Arabian Nights, 366.

The Book of Elves and Fairies, 245.

More Tales from the Arabian Nights, 371.

Wonder Tales from China Seas, 163.

Wonder Tales from Windmill Lands, 200.

OLCOTT, H. M.

See Madame d'Aulnoy.

OLDEN, SARAH EMILIA

Karoc Indian Stories, 292.

O'SHEA, M. V.

Old World Wonder Stories, 190.

O'SHERIDAN, MARY GRANT

Gaelic Folk Tales, 418.

OSWELL, KATE F.

The Fairy Book, 28.

OZAKI, YEI THEODORA

Japanese Fairy Tales, 291.

PAGE, THOMAS NELSON

Tommy Trot's Visit to Santa Claus, 161.

PAINE, ALBERT BIGELOW

The Hollow Tree and Deepwoods Book, 115.

PALMER, GEORGE HERBERT

The Odyssey of Homer, 434.

PARKER, ARTHUR C.

Skunny Wundy and Other Indian Tales, 267.

PARRISH, ANNE and DILLWYN

The Dream Coach, 136.

Knee-High to a Grasshopper, 118.

- PATRI, ANGELO, *tr.*
Pinocchio under the Sea, 121.
See Bertelli.
- PAULSEN, VALDEMAR, *tr.*
See Hans Christian Andersen.
- PEABODY, JOSEPHINE PRESTON
Old Greek Folk Stories, 357.
- PECK, LORA B.
Near and Far Stories, 43.
- PERRAULT, CHARLES
Tales of Mother Goose, 196 (Charles Welsh, *tr.*).
- PETER, EDITH MARSHALL
See M. G. Silvester.
- PETER RABBIT STORY BOOK, 32.
- PHILLIPS, W. S.
Indian Tales for Little Folks, 76.
Totem Tales, 354.
- PITMAN, NORMAN H.
Chinese Fairy Stories, 165.
- PLANCHÉ, J. R., *tr.*
See Madame d'Aulnoy.
- POLLARD, ALFRED W.
The Romance of King Arthur, 443.
- POPE, KATHERINE
Hawaii, the Rainbow Land, 178.
- POTTER, BEATRIX
The Pie and the Patty-Pan, 4.
The Tailor of Gloucester, 1.
The Tale of Benjamin Bunny, 6.
The Tale of Mr. Jeremy Fisher, 21.
The Tale of Mrs. Tiggy-Winkle, 7.
The Tale of Peter Rabbit, 8.
The Tale of Squirrel Nutkin, 22.
The Tale of Tom Kitten, 23.

PRATT, MARA L.

Legends of Norseland, 78.

Legends of the Red Children, 79.

PULVER, MARY BRECHT

Tales That Nimko Told, 89.

PUTNAM, BRENDA

See Olga Kovalsky.

PYLE, HOWARD

Pepper and Salt, 236.

Robin Hood, 363.

Some Merry Adventures of Robin Hood, 219.

The Story of King Arthur and His Knights, 412.

The Story of Sir Launcelot and His Companions, 414.

The Story of the Champions of the Round Table, 413.

The Story of the Grail and the Passing of Arthur, 415.

Twilight Land, 374.

The Wonder Clock, 243.

PYLE, KATHARINE

The Christmas Angel, 69.

The Counterpane Fairy, 167.

Tales of Folk and Fairies, 195.

Tales of Wonder and Magic, 197.

QUILLER-COUCH, SIR ARTHUR

Sleeping Beauty and Other Fairy Tales, 350.

The Twelve Dancing Princesses and Other Fairy Tales, 314.

QUINN, ELISABETH VERNON

Stokes' Wonder Book of Fairy Tales, 125.

RAGOZIN, ZENAIDE A.

Siegfried and Beowulf, 383.

See also M. E. Burt.

RETNER, BETH A.

The Tired Trolley Car, 90.

RHEAD, LOUIS

Robin Hood, 364.

- RICKERT, EDITH
The Bojabi Tree, 9.
- ROLFE, WILLIAM J.
Fairy Tales in Prose and Verse, 252.
- ROLLESTON, T. W.
The High Deeds of Finn, 379.
- RUSKIN, JOHN
The King of the Golden River, 208.
- RUSSELL, VIOLET
Heroes of the Dawn, 378.
- RYDER, ARTHUR W.
Gold's Gloom, 453.
- SANDBURG, CARL
Rootabaga Pigeons, 157.
Rootabaga Stories, 123.
- SAWYER, RUTH
This Way to Christmas, 240.
- SCUDDER, HORACE E.
The Book of Legends, 128.
- SEWELL, ANNA
Black Beauty, 224.
- SHEPHARD, ESTHER
Paul Bunyan, 462.
- SHIMER, EDGAR D.
The Fairyland Reader, 72.
- SILVER FAIRY BOOK, 309.
- SILVESTER, GENEVIEVE
Happy Hour Stories, 12 (Edith M. Peter, *joint author*).
- SKINNER, C. M.
Myths and Legends of Our Own Land, 424.
- SKINNER, ELEANOR L. and ADA M.
Merry Tales, 80.
Nursery Tales from Many Lands, 15.
- SMEDLEY, CONSTANCE
See Constance Smedley Armfield.

SMITH, NORA A.

See Kate D. Wiggin.

SMYTHE, LOUISE E.

Reynard the Fox, 5.

SPURR, HARRY A., *ed.*

See Alexandre Dumas.

STEEDMAN, AMY

See Louey Chisholm.

STEEL, FLORA ANNIE

English Fairy Tales, 169.

STEELE, ROBERT, *ed.*

See Sir John Bourchier.

STEPHENS, JAMES

Irish Fairy Tales, 438.

STICKNEY, J. H., *ed.*

See Charles Kingsley.

STOCKING, JAY T.

The City That Never Was Reached, 166.

The Golden Goblet, 73.

STOCKTON, FRANK

The Queen's Museum and Other Fanciful Tales, 325.

STOKELY, EDITH KEELEY

Bubbleloon, 129.

STORIES OF CLASSIC MYTHS RETOLD FROM ST. NICHOLAS, 311.

SWIFT, JONATHAN

Gulliver's Travels, 232 (Thomas M. Balliet, *ed.*).

Gulliver's Travels, for Children, 55 (James Baldwin, *ed.*).

Gulliver's Travels into Lilliput and Brobdingnag, 233.

SYRETT, NETTA

Mediæval Romance, 457.

TAPPAN, EVA MARCH

Old Ballads in Prose, 301.

Robin Hood: His Book, 264.

TARN, W. W.

The Treasure of the Isle of Mist, 451.

- THACKERAY, WILLIAM MAKEPEACE
The Rose and the Ring, 307.
- THOMAS, EDWARD
Celtic Stories, 429.
Norse Tales, 461.
- THORNE-THOMSEN, GUDRUN
East o' the Sun and West o' the Moon, 108.
- THREE LITTLE PIGS, 35.
- TOWNSHEND, RALPH M.
A Journey to the Garden Gate, 142.
- TRENT, W. P., *ed.*
See Charles Lamb.
- TYLER, ANNA COGSWELL
Twenty-Four Unusual Stories, 241.
- UNTERMAYER, LOUIS
The Fat of the Cat, 367.
- VIMAR, A.
The Curly-Haired Hen, 280 (Nora K. Hill, *tr.*).
- WADE, BLANCHE ELIZABETH
Ant Ventures, 3.
- WADSWORTH, WALLACE
Paul Bunyan and His Great Blue Ox, 398.
- WAHLENBERG, ANNA
Old Swedish Fairy Tales, 104.
- WARREN, MAUDE RADFORD
King Arthur and His Knights, 293.
Manabozho, 145.
Robin Hood and His Merry Men, 305.
- WASHBURNE, MARION FOSTER
Indian Legends, 258.
- WELSH, CHARLES
Fairy Tales Children Love, 112.
The Story of a Donkey, 66.
See also Charles Perrault.

WESTERVELT, W. D.

Hawaiian Legends of Volcanoes, 454.

WHEELER, POST

Russian Wonder Tales, 266.

WHITMAN, EDNA

Playmates in Print, 86.

WHITMAN, WILLIAM

Navaho Tales, 348.

WICKES, FRANCES G.

Happy Holidays, 204.

WIGGIN, KATE DOUGLAS (Nora A. Smith, *joint ed.*).

The Fairy Ring, 247.

The Magic Casement, 298.

Tales of Laughter, 239.

Tales of Wonder, 269.

Talking Beasts, 270.

WILDE, OSCAR

The Happy Prince and Other Fairy Tales, 396.

WILMOT-BUXTON, E. M.

Stories of Norse Heroes, 343.

Stories of Persian Heroes, 384.

Tales of Early England, 353.

WILSON, GILBERT L.

Indian Hero Tales, 182.

Myths of the Red Children, 62.

WILTSE, SARA E.

Hero Folk of Ancient Britain, 75.

WINNINGTON, LAURA, *ed.*

The Outlook Fairy Book, 192.

WOODRUFF, S. F.

See Bertelli.

YEATS, WILLIAM BUTLER, *ed.*

Irish Fairy and Folk Tales, 455.

YONGE, CHARLOTTE M.

A Book of Golden Deeds, 428.

YOUNG, ELLA

The Wonder Smith and His Sons, 330.

ZEITLIN, IDA

Skazki, Tales and Legends of Old Russia, 341.

ZITKALA-SA

Old Indian Legends, 189.

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